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Volume 1 No. 1

Artifacts

In The News....

Collection of Native North American Indian Books,
Historical Books, Atlases, plus other important authors and family heirloom books.
As of 12-31-93

Earl Ford McNaughton

Artifacts In The News . . .
A magazine devoted to collecting, education, and preservation.

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This issue is dedicated to the late Greg Thomas whose inspiration made this magazine a reality.

Editors: Thom & Nancy Richardson

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QUALITY
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PRESERVATION CAMPAIGN
By: John Baldwin

Prehistoric artifacts have long turned up from the farmers plow, wind and water erosion and purposeful excavations. The phenomonem called collecting has had rural youths through the wealthy assembling assorted collections of varying value. Many of these collections were well documented, preserved and either passed on to succeeding generations or sold there by replenishing other collections, or placed on loan for public display.

With few exceptions you will find that once one gains the confidence and respect and shows genuine interest, artifact collectors are more than willing to share their knowledge and artifacts. This heritage must be preserved so that the positive aspects such as meaningful documentation and preservation will be openly practiced and the scattered artifacts be saved from modern ravages.

Old collectors such as George Heye, Thomas Gilcrease and Ely Lilly's collections became the artifact majorities of the Museum of the American Indian Heye Foundation, New York City, Gilcrease Institute, Tulsa Oklahoma, and the Glen Black Museum collection at Indiana University, Bloomington, Indiana. Many other contributions of classic high artform artifacts have been donated by an incalculable number of artifact collectors. All of whom should be thanked for being a collector.

The contributions by professional collectors to the archaeological literary world as Byron Knowblock's, "BANNERSTONES OF THE NORTH AMERICAN INDIAN", Earl C. Townsend Jr.'s "BIRDSTONES OF THE NORTH AMERICAN INDIAN", Gordon Hart's "PREHISTORIC PIPE RACK" and selected others are unequaled by professional archaeologists. These contributions have been made in large part because of the availibilty to their collections, the high intrinsic value placed on the artifacts and the dedicated high professionalism of these individuals. Thank you one and all.

In all likelyhood, without the positivism and dedication of the collector, whether in the form of contributions, published works, or simply the preserving of a few arrowheads, these assembledges and their historical importance otherwise might have been lost forever.

I see two particular trends formulating in association with prehistoric American artforms. First: There is an increasing fever pitch interest in securing assembledges of these collectables. Secondly: a calculated and responsible ernestness to document and record provable information of the past has become very important to todays collector. Documentation is becoming the rule and not the exception for the modern prehistoric American artifact collector. This happening stimulates high interest. Well and carefully documented collections will become more meaningful to science and more valuable artforms. Keep up the good work collectors!

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The Old Barn Auction in Findlay Ohio, a modern 8,000-square-foot auction facility will continue to serve those interested in Indian relics, guns, coins, decoys, and collectables by a minimum of four catalog sales per year. In addition,we have auctions every Saturday,consisting of antique furniture, glassware, household goods, etc.

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SALE: 10:00 A.M.
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8:00 a.m.-5:00 p.m.

***Sunday, March 18, 1990**
8:00 a.m. - 2:00 p.m.

Friday night, March 16 set-up will be available beginning at 7:00 p.m.

A table charge for Dealers will be $25 for 8 ft. table

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PHOTO
Crow Martingale

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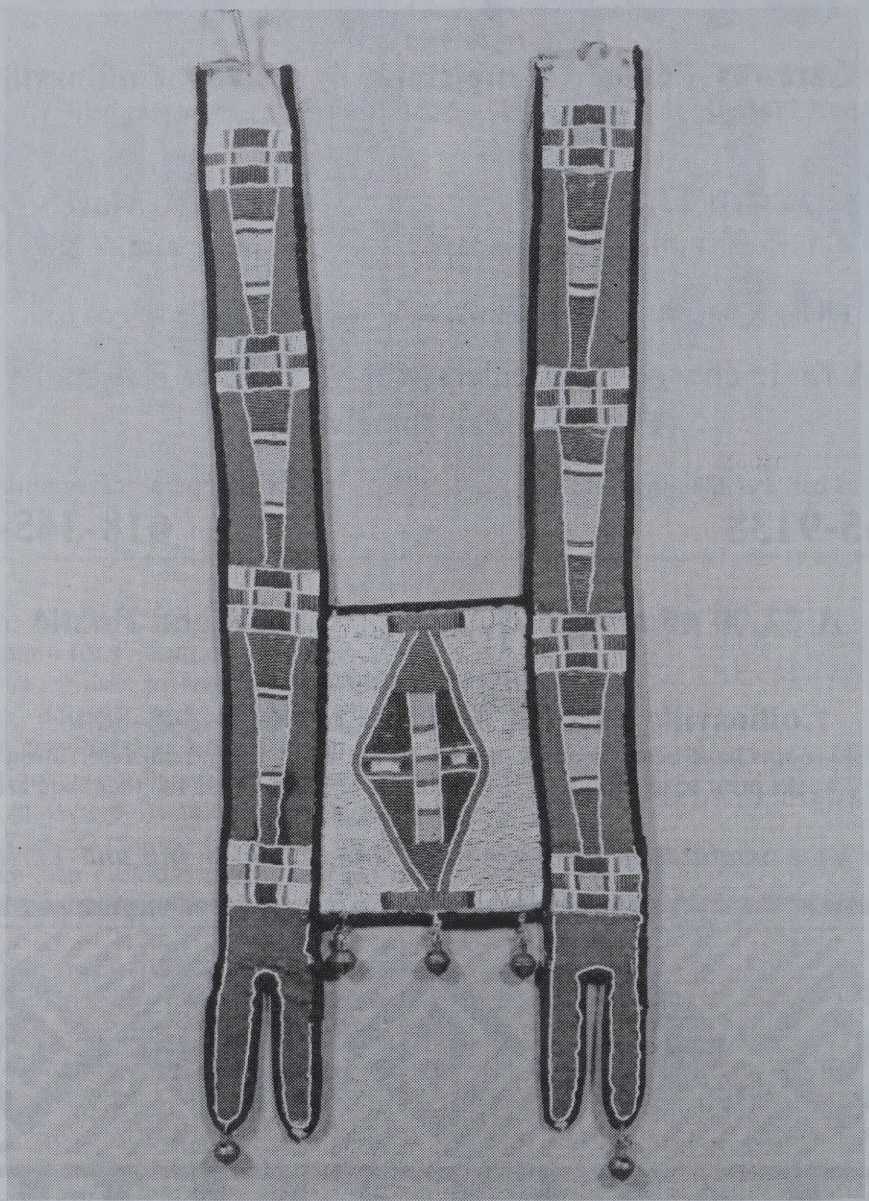

FRIDAY EVENING
Preview from 2:00 p.m. — Auction at 7:00 p.m.

SATURDAY AFTERNOON
Preview from 10:30 a.m. — Auction at 12:30 p.m.

SATURDAY EVENING
Preview from 6:00 p.m. — Auction at 7:00 p.m.

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Preview from 10:30 a.m. — Auction at 12:30 p.m.

11th ANNUAL OWENSBORO INDIAN Art Show

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Meet collectors from all 50 states at the Executive Inn Rivermont, Owensboro, Ky. Exhibit, buy, sell, and trade. A display area the size of an indoor football field.

For table reservations or information contact: Owensboro-Kentucky Indian Art Shows, Inc., 812-547-4881, P.O. Box 7, Toll City, IN 47586

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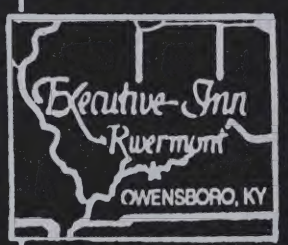

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For more information on the areas' events ask for the following literature when you contact the Taos Chamber of Commerce at 1-800-732-TAOS, (8267).

1. Taos County Events 90
2. Vacation Guide to Taos County New Mexico
3. Eight Northern Indian Pueblo Council 1990
4. New Mexico Vacation Guide

Classified ad spaces will be offered in our next issue. Be sure to reserve your space early since space is limited.
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TAOS PUEBLO

The southern tip of the Rocky Mountains mark the area of a village known as the "Taos Pueblo".

The importance of the mountains to the pueblo is as the heart is to the body of man. Like the heart sending life saving blood through the body, so the mountains pump life saving water through the land of the pueblo. This the pueblo know and have known for almost 1,000 years. Everything from drought to fierce weather conditions to even wars have not separated the Tewa speaking people from the Red Willow Creek also known as the Rio Pueblo or Taos Creek.

Even today this creek is the only water supply to the Taos pueblo. Water taken by buckets provide water for drinking, cooking, cleaning, and washing.

For hundreds of years people have come to see the adobe structures, some friends, other foes. Like the Spaniards in the 1540's when they invaded the pueblo believing they would find gold. Along with death and defeat at the hands of the pueblo, they only found gold-colored adobes made of clay.

Taos Pueblo may not be a lost city of gold but the simplicity of life and culture must be more precious than gold. A good example of this is the Kivas found in each pueblo. These buildings of natural materials usually built into the ground serve as a room for religious ceremonies. Entrance down into the Kiva is only gained by wooden ladders. These important facilities of spiritual meetings are strictly and absolutely off limits to visitors to the pueblo.

More information on the pueblo can be obtained by contacting the Taos Pueblo governor's office.

Santa Clara Pueblo

The Santa Clara Pueblo now reside in the lowlands of the Rio Grande Valley.At one time the Tewa-speaking Santa Clara people lived high in the Pajarito Plateau region in caves dug out into the cliffs. Known as the Puye Cliff Dwellings. The pueblos also occupied the mesa and its slopes but moved to lower land due to the lack of water and crop losses. These sights can still be seen through different types of tours that are available.

Many fine arts come out of the Santa Clara Pueblo. Red and black pottery polished to perfection and often carved can still be purchased through-out the pueblo. Wooden signs in the potters' yards identifies the makers and welcomes the visitor. Also with in the pueblo you will find the **Merrock Galeria**. Paul and Mercedes Speckled Rock opperate the galeria, selling their art along with some 40 other known potters' works. With any luck you may find pottery of even the likes of Margret Tafoya, Joseph Lonewolf, and Mary Cain.

For more information you can call or write:

Santa Clara Pueblo
P.O. Box 580
Espanola, NM 87532
505-753-7330

SAN ILDEFONSO PUEBLO

"Powhage" the Indian name for this pueblo means, "where the waters cut through". This best suits the description of their homeland as the Rio Grande channels its way through their grounds.

Known mostly for their famous black polished pottery developed into an art by Maria and Julian Martinez. The list of Artist that do pottery from this pueblo is lengthy.(The list grows even more if you include any other type of art that these very talented people do). Below is the approximate chronology of signatures found on the botom of Maria's pottery.

"Marie" - mid to late teens thru 1934
"Marie & Julian" - 1934-1943 (his death)
"Marie & Santana" - 1943-1956
"Marie & Popovi" 1956-1971
"Maria Poveka" - undecorated wares, (none before 1956)

San Ildefonso Pueblo Museum can be seen thru the week, but is closed on the week-ends.

Don't miss **"Popovi Da"** Studio of Indian Arts, while you are visiting the pueblo. You can contact Anita Da at the following address to check on the shops' hours.

Anita Da
Rfd 5 box 309
Santa Fe, NM 87501
505-455-3332

Further information on the Pueblo can be obtained by contacting the Governors office at:

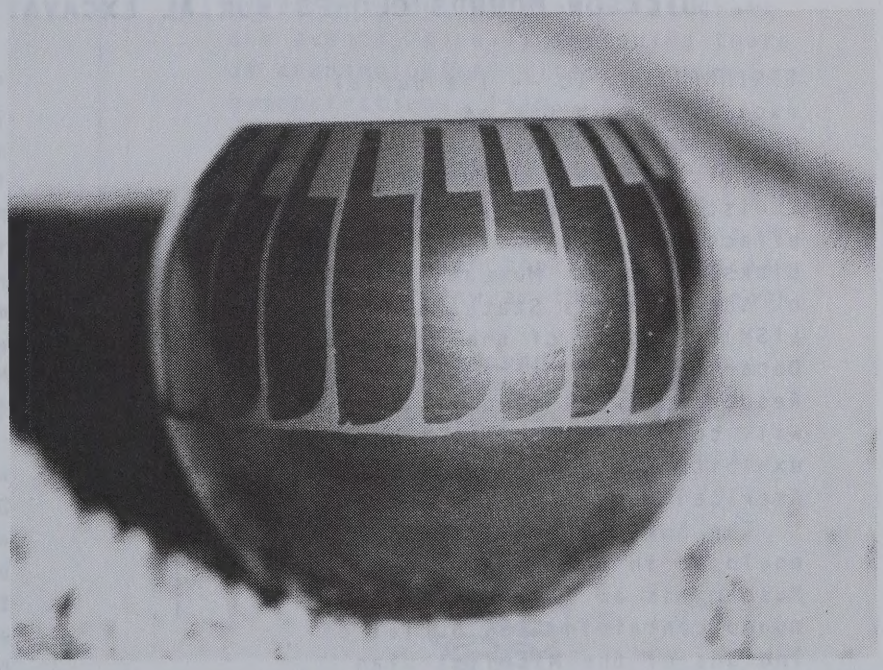
Pueblo of San Ildefonso
Rfd 5 box 315a
Santa Fe, NM 87501
505-455-2273

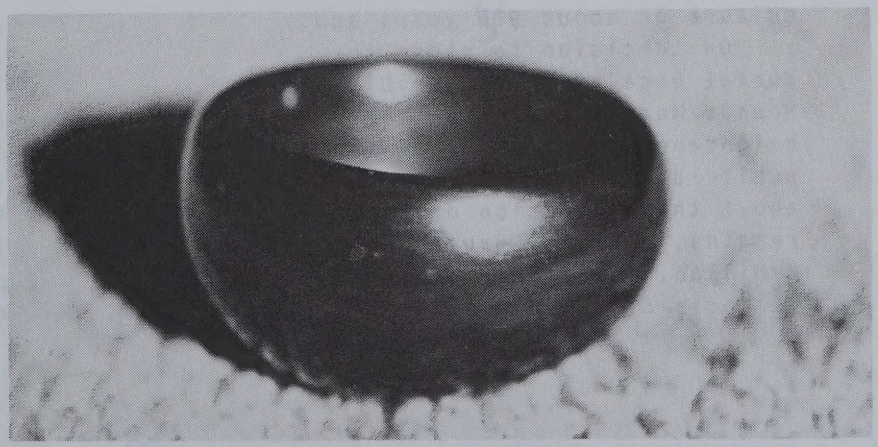
TOP:

Signed Morton & Linda, Santa Clara Pueblo 1989

Bottom;

signed Celestina Neranjo
Santa Clara Pueblo





DICKSON MOUNDS

DATE: January 3, 1990
CONTACT: R. Bruce McMillan
Director, Illinois State Museum
217/782-7011

Judith A. Franke
Director, Dickson Mounds Museum
309/547-3721

Dickson Mounds 'closes' Burial Excavation Wing

SPRINGFIELD, IL -- The burial excavation exhibit of prehistoric American Indians at the Dickson Mounds Museum near Lewistown will be closed effective February 1. The Dickson Mounds Museum, a branch of the Illinois State Museum (ISM) division of the Illinois Department of Energy and Natural Resources, will remain open and will continue to offer extensive exhibits and programming on the American Indian to the public.

The burial excavation, enclosed in one wing of the Museum, is an excavation of a mound containing 234 burial of Indians of the Mississippian culture of about 900 years ago.

"Our decision to close the burial excavation at the Dickson Mounds Museum reflects the heightened sensitivity of the public and the museum community about the exhibition of human remains," said R. Bruce McMillan, Director of the Illinois State Museum. "Decisions by the Smithsonian Institution and many other museums to remove human remains from display have left Dickson Mounds as one of the last museums in the country to exhibit remains. We will dedicate the museum wing in which the excavation is contained to the Mississippian Indians who lived in this region."

Excavation of Dickson Mounds was begun by landowner Dr. Don F. Dickson in 1927. As Dickson worked, he left in place the burials that he found, protected them initially with a tent, and eventually with permanent buildings, and opened the site as a private museum. The site was sold to the State of Illinois in 1945 and operated by the Department of Conservation until 1965, when it was transferred to the ISM. The present museum building, which opened in 1972, feature exhibits, public programs, and archaeological research.

(Archaeology is the study of the material evidence of human life and culture.)

"The Dickson burial excavation has an important place in American archaeology,"said Dr. Judith A. Franke, Director of the Dickson Mounds Museum. "When they were discovered, the burials were popularly attributed to a vanished race of 'mound-builders' who had no connection with the Indians living in America when European explorers arrived. We now know that the mounds were constructed by American Indians of the Mississippian culture."

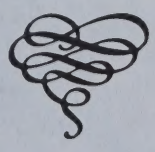
"Our extensive research has constructed a remarkable record of this complex society. For example, Mississippian peoples lived in socially and politically linked towns, hamlets, and farmsteads: they relied on a diet of both domesticated plants and wild foods; and they shared their culture and ritual symbolism with communities across eastern North America."

New exhibits at Dickson Mounds developed over the last decade provide a broader understanding of the American Indian culture of the region. Three major permanent exhibits on the prehistory of the area include:

Mississippian Lifeways, which demonstrates the ways in which the Mississippian peoples used their environment to obtain food, clothing and shelter; **Chronology**, which features 600 artifacts exhibited in a timeline covering Paleo, Archaic, Woodland, Mississippian, and Historic time periods: and **Society and Culture**, which interprets the ways the Mississippians structured their society and organized their settlements and the symbolism reflected by their ceremonies.

Annual attendance at the Museum is about 80,000. Dickson Mounds presents about 25 special programs and events annually including tours of archaeological sites, lectures, demonstrations, films, an open house, Open Stage, Artifact Identification Day, Indian Foods Festival, Fiddle Contest, Wild Turkey Festival, and many others in conjunction with the varied special exhibits on view at the Museum each year.

The Dickson Mounds Museum is located between Lewistown and Havana off Routes 78 and 97. The Museum is open free to the public from 8:30 a.m. to 5:00 p.m. every day except major holidays.



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Below: One of the largest archeological excavations of an anglo-saxon village in the Yorkshire region of England.

Photo: Dr. Dominic Powlesland

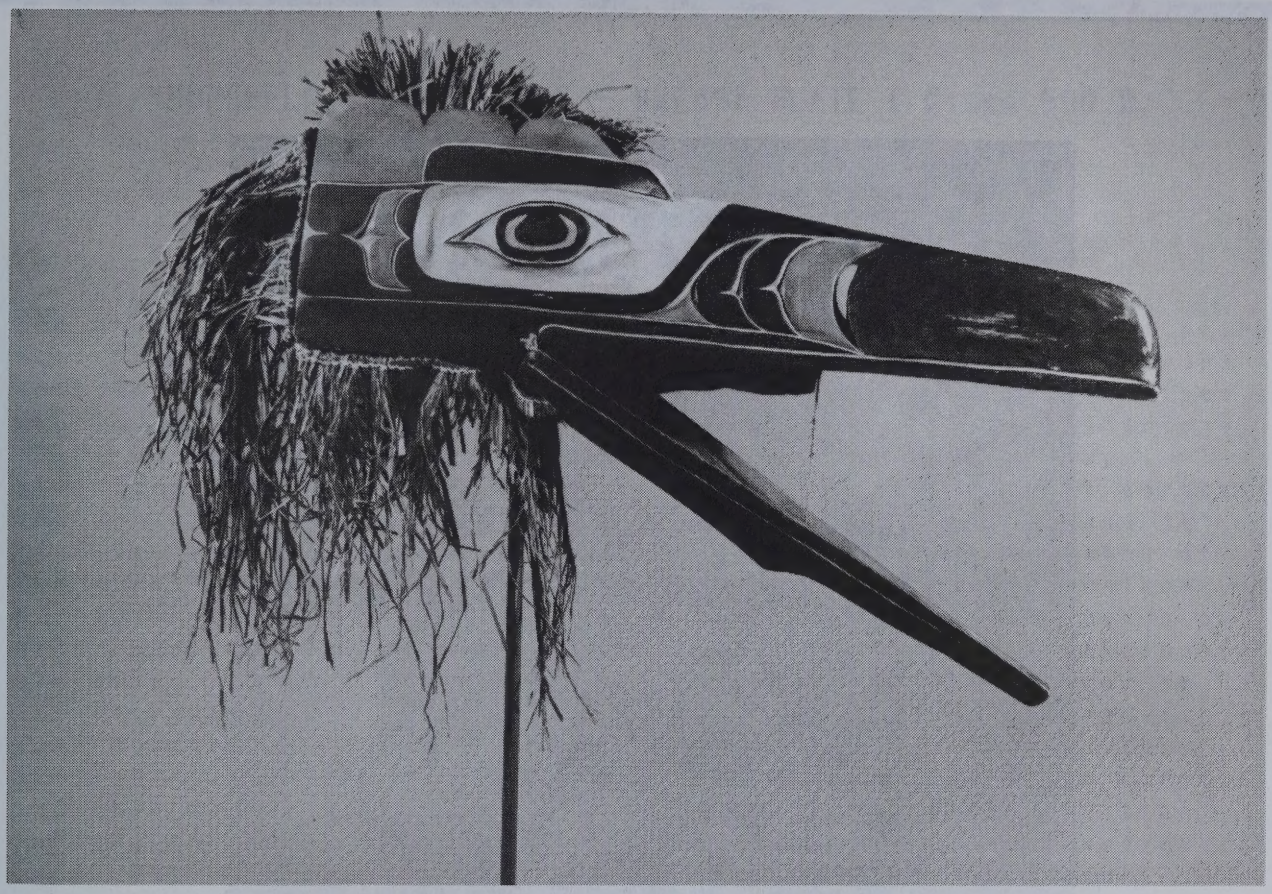


Photo Courtesy: Eiteljorg Museum

Northwest Coast, Kwakuiti Raven Mask, circa 1890-1900
30 x 39 ½ x 11 3/4 inches

Eiteljorg

The Eiteljorg Museum is a new museum to the midwest. It is located at 500 West Washington Street in Indianapolis, Indiana.

The pueblo inspired shaped building is faced with cut stone slabs of dolomite from Minnesota and sandstone from West Germany which gives the large structure a distinctive southwestern look.

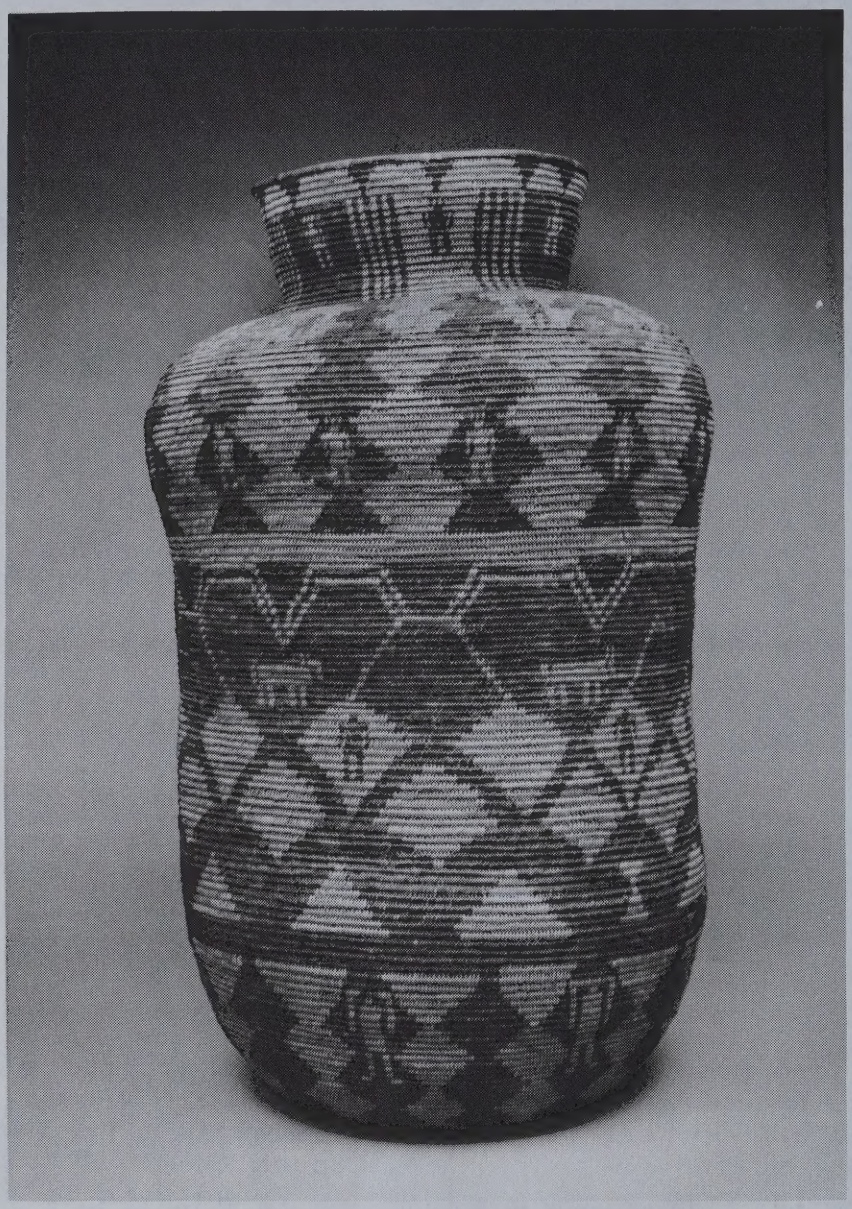
The collections on display cover native american artifacts and western art. The exhibits expand over the spacious 73,00 square foot are.The viewing of each item shown is very convenient to the visitor.

Most artifacts and works of art are within touching distance. (But please DO NOT touch them.)

Found with in the museum are exceptional examples of Indian artifacts. Their crafts and artwork is exemplified with each display.

For western art lovers master pieces in everything from paintings to bronzes adorn the first floor of the gallery.

The gifts, arts, and crafts for sale in the museum shop make it resemble a fine are gallery in many ways. If you are coming though Indianapolis stop in and see the fine Germantown rug for sale in the shop!



Phot Courtesy: Eiteljorg Museum

SOUTHWEST APACHE OLLA
35½ X 23¼ INCHES

HOPEWELL DOUBLE EAGLE - BREAST PLATE (Circa 500 B.C.)

By: John Baldwin

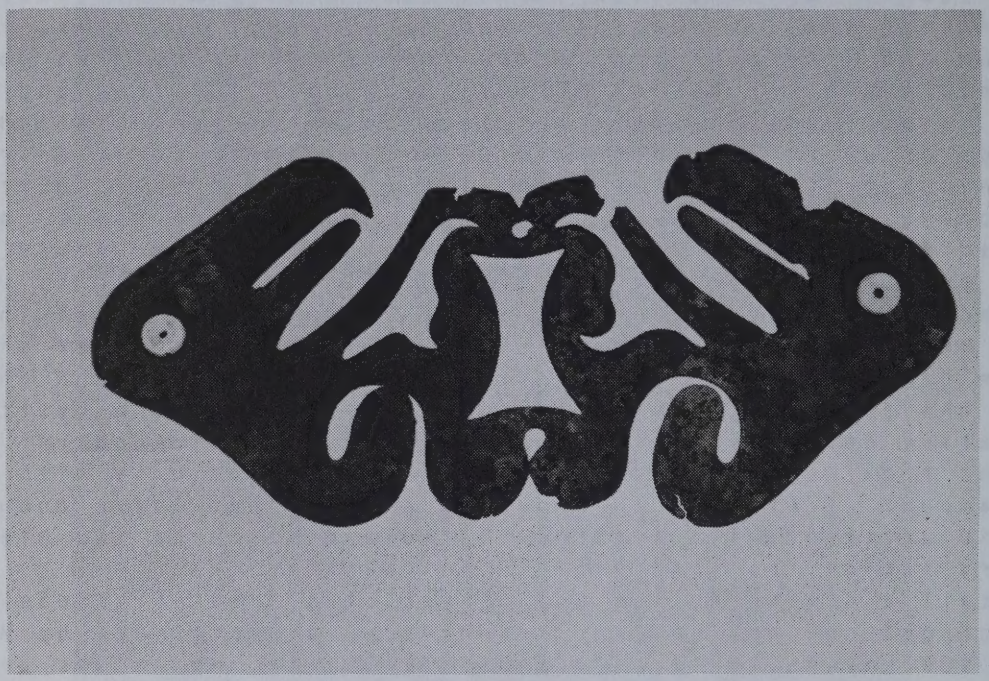
This sheet copper effigy artifact was unearthed by construction equipment in Franklin County, Ohio a number of years ago. Found in association with this gorget or breast plate were an assortment of classic Hopewell artifacts. (Curved base pipes, fabric, wood fragments, mica slabs, bear teeth, Ohio flintridge flake knives, shell beads, polished rock quartz crystals, pipestone and limestone artifacts, copper beads, cut out gorgets, ear spools and other copper items.) Measuring 10" long and 4½" high it is obvious that this artifact is the representation of two birds of prey. This artifact was most likely created from Michigan copper as that has been linked as the copper source on other Hopewell copper items. Theory is that native sheet copper was pried from between large rocks and thinned with hammer stones. The cut outs were probably made by punching center ridges with bone punches and then hand grinding away the ridge until the desired negative cut out was created. Folding the copper sheet and then hand grinding the edge to the desired shape and then folding the sheet back to flat would also produce the desired cut outs. Native copper is soft enough that fine grained hard sandstone rock would grind the edges and the cut outs with a medium amount of effort. In order to get a sheet large enough to make this artifact, its creator folded and hammered two pieces together, notice the fold visible in the photograph.

The tail and wing design are repeated in a large headless copper gorget dug at the Seip Mound Group and pictured by Mills in his 1909 report, volume 2, page 21. The facing talons are similar in design to those seen on several Hopewell pipes excavated from the Tremper Mound in 1915 by William C. Mills. The facing talons remind one of fighting game cocks. The two heads are a repeated copper design common to classic Hopewell art in its highest form. (See Exploration of the Mound City Group, Mills, volume 3 1922, pages 356-358, for several other examples of the double birds of prey in sheet copper form.) The quadraconcave center cut out is synonymous with classic stone gorget Hopewell art and appears on many Hopewell copper gorget cut outs.

2500 years of aging has formed a crusty green and brown surface patina. Parts of the thinner metal have totally dissappeard due to time and bronze disease. The eye application on this artifact is very interesting. The copper was pounded so that on one side of the artifact the eye is in the form of a blister hump. A hollow exists on the opposite side. It is my speculation that the hollow side was the front and that the hollow areas were filled with shiny shell discs. I have placed two large disc shell

beads in the hollowed eye areas for visual effect. There is only one other Hopewell effigy gorget of this size and high artform in private hands. Most of the professionally excavated examples are on display at the Feild Museum in Chicago, Ill. I feel that there is a responsibility to preserve and share this truly rare and great artform. The proud prehistoric owner that wore this breast plate must have been, an individual of high importance. What a sight that person must have been, walking about with this shining double eagle proudly displayed at center chest for all to see.

This artifact is now in the John Baldwin collection.



"Artifacts in the News" offers much more than just a great magazine. Helping people identify their artifacts is a service free of charge--appraisal and confidential advise in selling, donating, or willing collections are other areas we can also assist you in. Find out more by contacting "Artifacts in the News" 1-800-535-8769 or by mail at:

Artifacts in the News
Route 2 Box 97
Troy, MO 63379

For additional information, write Site Manager, Cahokia Mounds State Historic Site, P.O. Box 681, Collinsville, IL 62234, or phone 618-346-5160.

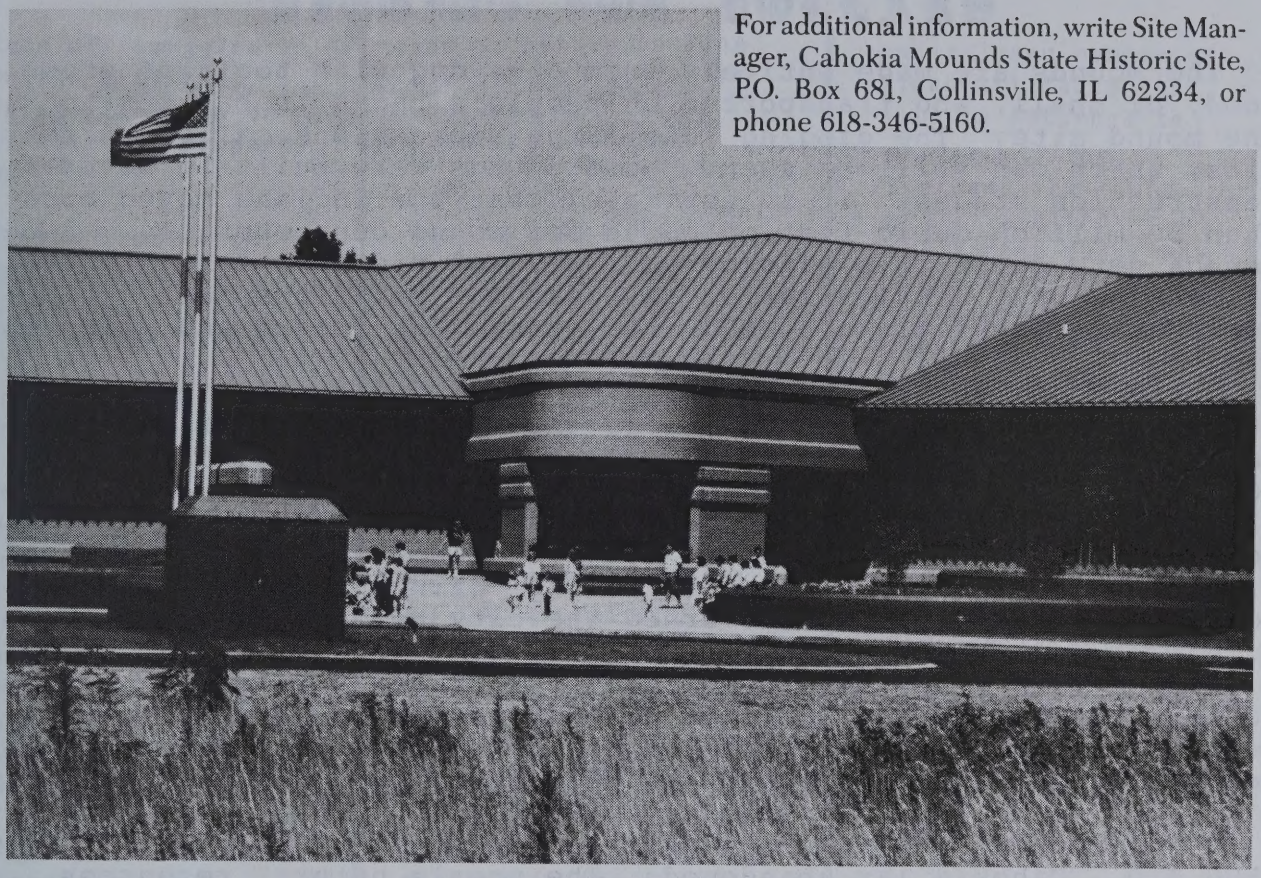


Photo courtesty of Illinois Historic Preservation Agency

Exhibit Gallery opened September 1989 Cost: $8.2 million

CAHOKIA

Cahokia Mounds State Historic and World Heritage Site is a 2,200-acrea area preserving the remains of the central section of the largest prehistoric Indian city north of central Mexico.

Here, on the broad, fertile plain, just six miles east of the Mississippi River, prehistoric Indians dwelt for hundreds of years, living off the abundant plant and animal life and, later, cultivating crops. Archaeologists have identified two Indian cultures that developed in and around this site hundreds of years prior to the arrival of European explorers.

Beginning around 700 A.D., Indians of the Late Woodland culture inhabited the area with a second, more sophisticated group, the Mississippian culture, emerging in 900 A.D. The Mississippians were probably descendants of the Late Woodland people.

At its height, the city of Cahokia covered nearly six-square miles and had approximately 20,000 residents. It was the regional urban center of culture and trade for prehistoric communities throughout the upper Illinois River Valley and northward. The Mississippians built as many as 120 earthen mounds in and around the area. Many have been altered or destroyed by modern farming and urbanization. Of those that survive, approximately 65 are preserved in the boundaries of the historic site. Though a few of the mounds were used for burial, most were for ceremonial activities for the living.

The mounds are made entirely from dirt dug with tools of stone, wood, or shell, and transported on people's backs in baskets to the mound site. The digging left large depressions called borrow pits, which can still be seen. Most mounds were built in several construction stages. It is estimated that the Indians moved more than 50 million cubic feet of earth for mound construction. Mounds were built in platform, conical, and ridgetop formations. Platform mounds usually served as bases for buildings for ceremonial or religious uses or residences for rulers and priests.

Monks Mound is the most commanding mound and is the largest prehistoric earthen construction in the New World. This 100-foot tall, four-tiered platform was built in stages over a period of 300 years. Its base covers 14 acres and contains about 22-million-cubic feet of earth. Once the mound was complete, construction began on a massive building, 105-feet long by 48-feet wide by 50-feet high, where the Indians' principal ruler lived, conducted ceremonies, and governed the city below.

Around 1100 A.D., several circular sun calendars were constructed by the residents of Cahokia to help determine the seasons. Viewed from the center, the sunrise alignments with the perimeter wooden posts marked the different times of the year.

A gradual decline in the population began around 1300 A.D. By 1500 A.D., Cahokia lay abandoned. The area's natural resources were probably depleted: a climatic change in the 13th century may have affected their food supply; war, disease, or social unrest could have played a role. What became of the people remains unknown.

The mural in the gallery is a view of the city of Cahokia as it would have looked in 1100 A.D.
Photo courtesy of the Illinois Historic Preservation Agency

DIGGING FOR DOLLARS

A Case of smuggled Peruvian artifacts focuses attention on international property laws

Since last March, when the following article was written David Swetnam pled guilty to one criminal count of misrepresenting property brought into the United States. Swetnam entered his plea on May 12, and the other counts were dropped. The charges filed against his wife, Jacquelyn, were dismissed.

In a civil case that Peru brought against dealer Benjamin Johnson, who allegedly received illicitly excavated and exported artifacts, a Los Angeles federal district judge decided against Peru on June 29. Judge William P. Grey ruled that Peru did not prove that the artifacts came from Peru or that the country's blanket-ownership laws give Peru title to unrecorded or unregistered artifacts. Such laws, given their wording, Judge Grey wrote,"could reasonably be considered to have no more effect than export restrictions," which address what may leave the country legally but which do not give Peru a claim to artifacts outside the country.

A California businessman coordinating Peru's legal claims George Roberts, said the country intends to appeal the decision and to pursue pending claims against others who were involved with the Swetnams.

On December 1, 1989, the U.S. Customs Service turned jover to Peruvian representatives 123 of the artifacts seized in connection with the criminal charges brought against David Swetnam. The exchange occured at the Los Angeles International Airport, and the artifacts were immediately shipped back to Peru.

In late 1986, grave robbers in the Sipan area of Peru began excavating a 5th-century A.D. Moche pyramid. Within months, the tomb of a warrior priest had yielded approximately 300 ceramic and metal artifacts valued at nearly $3 million, making it one of the most spectacular South American caches ever uncovered. On November 17, 1988, following a 14-month U.S. Customs Service investigation of five California pre-Columbian dealers and collectors, a federal grand jury indicted importers and dealers David and Jaquelyn Swetnam on smuggling-related charges. Through the investigation the U.S. seized an undisclosed number of Sipan artifacts that will be returned to to Peru if the Swetnams are found guilty. Although a California judge has since ordered the four unindicted dealers' property returned, the order has been stayed pending the resolution of a Peruvian governmental claim to the artifacts: under Peruvian law, all artifacts unearthed in the country since 1929 are inalienably owned by the country.

While the criminal case provides a glimpse into a smuggling operation, the civil proceedings illustrate the muddled law regarding ownership of pre-Columbian property could set a precedent that would allow Peru to claim most Peruvian pre-Columbian property, now in the U.S. "That's not our intent," said George C. Roberts, a representative of the Peruvian government, but he acknowledged, "However the decision comes down on this, it's going to affect everything. This is going to be a watershed case."

The allegations in the Swetnam case bespeak a complex criminal operation. According to government affidavits, Michael Kelly, a

British citizen and California art dealer, requested a meeting with a customs agent on September, 18, 1987, Kelly apparently told of an elaborate smuggling operation network. Kelly alleged that, in February 1987, three California investors, Orman K. Gaspar, George H. Gelsebach, and Ronald T. Stanman, bankrolled a $40,000 shopping spree in Lima to buy a group of colonial furniture from a Pervian collector. Before leaving the U.S., Kelly discussed his travel plans with pre-Columbian dealer David Swetnam and his wie, Jaquelyn. About the same time, Swetnam learned of the incredible find at Sipan, and he have the news to the investment group.

In March 1987, Kelly, Swetnam, and two of the investors flew to Lima. The night they arrived, Swetnam obtained several of the Sipan pieces and showed them to the investors, who became interested after their colonial furniture deal fell trough the next day. The investors commented on the problem involved in investing in the artifacts-namely that they were contraband and could not be taken out of the country legally. Swetnam, who had some experience in the field, suggested taking ceramic works by land to Bolivia, adding a layer of clay to the works, and imprinting the phrase "hecho en Bolivia" (made in Bolivia) in the new clay. The ceramics could then be brought into the U.S. as reproductions. Non-ceramic items would be handled differently. A Peruvian dealer on the scene reportedly said he knew bribale Peruvian Customs officials who would let the artifacts out of the country. The investors decided to invest $80,000 in Sipan artifacts.

From April until August, 1987, the group shipped over 100 artifacts from Sipan to London, where they were placed in storage. London was both convenient (England allows the importation of such property) and necessary-since Kelly is a British citizen and an American resident, U.S. Customs wouldn't review his property as closely as if it had arrived from Latin America. In the spring of 1987, Kelly brought the first of the Sipan treasures, 19 artifacts worth $150,000, into the U.S., and he was paid for his services. Soon after the second shipment, on August 9, Kelly decided to inform Customs of the alleged smuggling ring.

In a recent telephone interview, Kelly declined to discuss his motives, but said, "I thought it was going too far, and something had to be done about it."Primarily a dealer in Latin American paintings and ethnographic art, he admitted to having handled around 15 pre-Columbian artifacts in his career. "The way I look at it," Kelly said, "which is different from when I was younger, is, as a civilized person, would you want someone to come along and dig up your father's grave and take the rings off his fingers, whether it's a year from now or 2,000 years from now?" He declined to state why he had waited nine months to act.

Starting in November, Kelly made a series of calls to all the parties involved and recorded the conversations. In the ensuing months, the relationships between the parties began to disintegrate. Swetnam and his wife were supposed to sell the artifacts and give the investment group its capital and 55 percent of the profit; the Swetnams and their colleague in Lima would split the remaining 45 percent. Payments weren't made, the investment group wouldn't release the collateral that Swetnam and Kelly put up initially, the Swetnams and the investment group had discrepancies in the number of artifacts the group had received, and sales were slower than they had expected.

Meanwhile, the trail leading to pre-Columbian

artifacts branched out. In February 1988, Kelly's contact at the Customs Service informed him of an upcoming Santa Barbara Museum of Art exhibition of parts of the collection of Santa Barbara collector, Charles Craig, including pre-Columbian artifacts. Kelly and the Customs agent went to the exhibition. Of about 274 pre-Columbian artifacts on display, Kelly identified 20 that had been in Swetnam's inventory. He said that a further seven may have once been Swetnam's.

A month later, on March 30, 1988, roughly 60 U.S. Customs agents raided the homes and/or business of Swetnam and several alleged coconspirators or buyers of the original artifacts. According to the lawyer of one of the raid targets, the Customs search warrant allowed the officials to seize "pre-Columbian objects" (a horribly ambiguous and overbroad term that covers everything created from the dawn of time until the Spanish conquest of South America). Altogether, the Customs and federal officials seized approximately 1,300 objects from various locations. Shortly afterwards, Customs officials hired a California dealer, Ronald Damman of the Stendahls Gallery, to sort out what they had seized. "When they called me," Damman recalled,"they said "Mr. Damman, we don't know what we have. Would you please come down and identify it for us?" Damman spent a week in a warehouse sorting through the property. Starting in April 1988, the government began returning artifacts Damman and another expert said were either not from Peru or were fake. Two dealers filed motions to have their property returned. They were still in the dark as to why it was seized in the first place; Customs affidavits supporting the search warrants were still under seal because the federal investigation had not been completed.

On November 17,1988, the federal grand jury reviewing the Customs department's case handed down a ten-count indictment against David and Jaquelyn Swetnam. The indictment outlined the Swetnams' operations with Kelly, listing 20 objects the couple arranged to have brought into the country, and specifically charged that the Swetnams conspired to make false statements to federal officials, have goods brought into the country that were not accurately described, and receive the smuggled goods once they were in the U.S. Each charge carries a maximum penalty of five years in jail and a fine of $250,000. The indictments were an anticlimax. Given the breadth and details of Kelly's information as a confidential informant, the Swetnams' lawyers breathed a sigh of relief. One attorney said, "The indictment that came down- aiding and abetting and failing to declare an antiquity- is but a shadow of its former self in that the government planned to charge them with taking stolen property." A source familiar with the case and with Peruvian laws and U.S. regulations on importing cultural property said the government's strategy regarding the prosecution is "the easy way out." David and Jaquelyn Swetnam pleaded not guilty, and their case was slated for trial on March 7, 1989.

None of the Swetnams' investors or buyers was indicted. On November 21, four days after the grand jury handed down the indictments, the Federal District Judge granted two of the buyers' motions to have their property returned, but a few days later, a California lawyer acting on behalf of Peru obtained both a temporary restraining order requiring that the U.S. retain the property. He also filed a motion claiming Peruvian ownership of the seized property and requesting its return.

The Swetnam case has illustrated clearly how confused international law is concerning such matters. Peruvian law on ruins and native artifacts is both simple and broad; excavations not sanctioned by the government are illegal, and the artifacts themselves are part of the country's inalienable national patrimony. Although they maybe privately owned and traded,

they must be centrally registered, and subsequent sales or transfers must be recorded with the government. Finally, government permission is required for exportation.

Peru's blanket patrimony laws serve two purposes. First, they are the sole means by which a largely destitute country, such as Peru, can keep a claim to its unrecorded artifacts. Unlike when catalogued museum artifacts are stolen, in which case there is an owner who can provide a description of the property and the rough time of the theft, looted artifacts are only known to the grave robbers and black marketeers who handle them. Eugene Chang Rodriguez, minister counselor of the Peruvian Embassy in Washington until 1989, noted that the Sipan site was one of many ruins whose location were known but which had not been excavated. Peru simply has neither the funds nor the archaeologists to excavate all its known sites.

A second purpose of the laws is to discourage looting, which invariably destroys both some of the artifacts and the archaeological context in which they should be studied. By declaring the artifacts state property under Peruvian law, possession of unregistered artifacts becomes a form of theft--owners are handling stolen goods. But in terms of the international market, the laws are worthless unless other governments recognize them.

U.S. Law that supports foreign blanket patrimony claims is thin. In the landmark 1977 criminal case of U.S. v. McClain, an antiquities dealer was found guilty of violating the National Stolen Property Act (NSPA)- that is, of theft-because she imported unregistered Mexican artifacts without having obtained export permits; Mexico like peru, considers all artifacts part of its national patrimony. The court held that the statue was violated because the property was worth more than $5,000 and McClain knew she was violating Mexican export laws.

Although McClain has not been cited as precedent in court since then, it has inspired legislative attempts to undo it. In 1985 and 1986, U.S. senators proposed separate bills to make it tougher for foreign countries to file national patrimony ownership claims, particularly on artifacts that had been in the U.S. for a number of years. The measures' altruistic proponents claimed that collectors and museums in the U.S. were better equipped than authorities in developing nations to conserve and study the artifacts. Less posterity-oriented supporters argued that if U.S. citizens and museums didn't buy the artifacts, collectors in Europe, where there is no recognition of blanket foreign patrimony laws, would. Representatives of the museum community testified in Senate hearings that, without the legislation, foreign governments could virtually take from U.S. museums' walls and display cases. Officials from the U.S. Attorney's office, the State Department, and other governmental branches, protested that the proposed bills would turn the U.S. into a "pirate's cove" of illegally exported property and would provoke the wrath of Latin American countries in other areas where the U.S. sought their cooperation (blocking the drug trade, for instance). Both bills died in committee.

The only other protection for unregistered artifacts comes under the UNESCO Convention, and that is limited; a country must ask for import restrictions on artifacts either from a certain area or by a particular civilization. The President's Cultural Property Advisory Committee, a branch of the U.S. Information Agency, reviews such request.
To date, only El Salvador has received such protection*. Regarding the Sipan site, the Peruvian government did not even ask the U.S. to assert important restrictions under the UNESCO Convention.

Despite Peru's theoretical blanket ownership claims to all artifacts discovered since 1929, there is an active market for the works in the U.S. A few pre-Columbian artifacts have sold for over $100,000 but most, according to New York dealer Harmer Johnson, bring $1,000 or under. Johnson, who doesn't

notify foreign governments of his acquisitions, said he buys and sells the modestly valued artifacts "with a clear conscience." But he stays away from exceptional property offered by people who demand cash or want to arrange elaborate, cloak-and-dagger, dead-of-night meetings.

Christie's no longer hold auctions of pre-Columbian property in New York, but Sotheby's offers the artifacts routinely, including those from Peru. Neither spokesmen nor expert at legal staff at Sotheby's would comment on the practice, but Harmer Johnson said, "the logistics of Peru's going to Sotheby's, stopping a sale, and proving that the things were stolen are cumbersome." On at least one recent occasion, however, Peru informed Sotheby's tht is was offering contraband artifacts. The auction house agreed to withdraw the property if Peru got a court order barring its sale. Peruvian officials did not follow through.

Although the Peruvian claim in the Swetnam case only named two of the purported buyers of Sipan artifacts, as of mid-January, George C. Roberts, Peru's representative in the matter and a California businessman, said he intended to expand the claim to cover artifacts seized from the other buyers and investors involved. Roberts is also seeking backing from other Latin American countries and China, which successfully demanded the return of property on offer at Sotheby's last fall. The lawer for one of the buyers whose artifacts have been seized is fighting the charges on the grounds that none of the goods is contraband: none is made of gold)and thus likely to be from Sipan), and all were acquired in the U.S. He also stated that, to his knowledge, Peru's blanket ownership claim "has never before been recognized by any court in this country." In a telephone interview, the lawyer presaged, "The Peruvian theory, if they prevail in this case, will allow them to walk into any museum in the country and take Peruvian pre-Columbian property."

Roberts acknowledged that Peruvian success in the claim could have far-reaching effects, but he said, "No one has ever said, at least not within my earshot, that they will be looking for things to reclaim in American museums. What's gone is gone, and we're not trying to get it back. The object of all this is to prevent ongoing pillaging. We specifically took our claim on these object," which, he said, have no register marks, are completely unknown, and were taken out of the country illegally. To that extent, he acknowledged that there was little to distinguish the artifacts Peru is claiming from those sold every day in dealers' shops or auction houses across the U.S. "If we were to prevail," Roberts said, "and if Sotheby's wanted to sell an unregisstered object, the person who wanted to purchase that object would have to reflect on its unregistered status and consider that when bidding. But if we prevail on this, there's going to have to be some reasonableness all around. I think we would want to take each case on a merit basis."

Author• Andrew Decker

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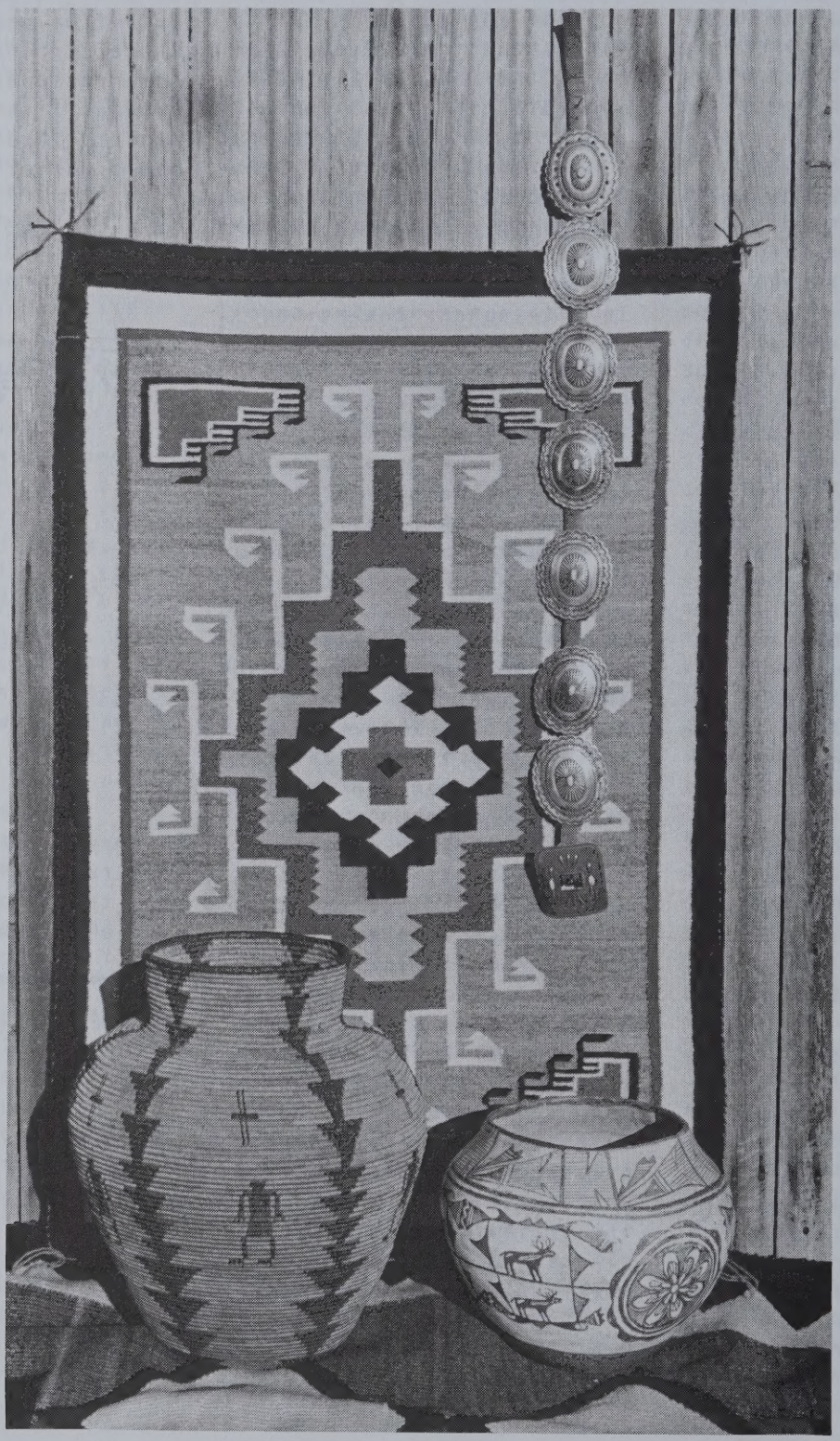
* Since this article appeared Bolivian textiles from the Aymaran culture have also been protectd.

CROWN·EAGLE ANTIQUES, INC.

P.O. Box 181, Rt. 202 * New Hope, PA 18939 * 215-794-7972



THE CUMBERLAND

The cumberland point is a very unusual shaped point. Long and slender in proportion to its' width. It generally has a long flute or channel flake down the face of the point and commonly on both sides.

The cumberland point is said to be dated at 8,000 to 10,000 B.C. Although it is an extremely rare point. It has mostly been found along the Tennessee River drainages. Other states have yielded them, but never in any signifigant amount such as the Tennessee has. Alabama, Kentucky, and Ohio are at the top of the list of states which findings do occur in. In the next few pages are some photos of authentic cumberlands along with information as to providence, dates and materials. Most photos are from private collections whos' owners wanted to remain anonymous.

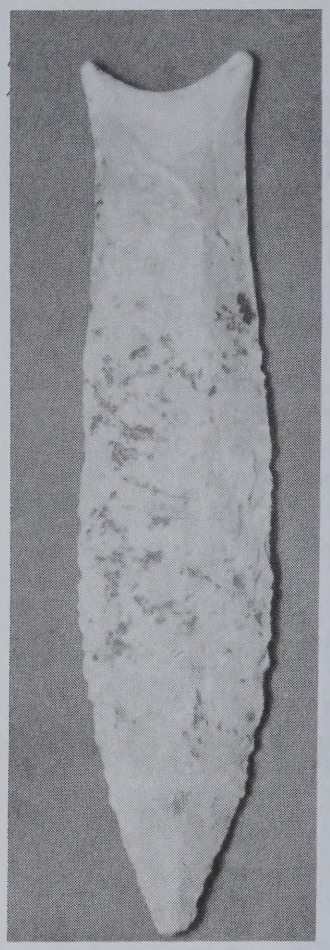


Fig. 40

Fig. 41

Fig. 42

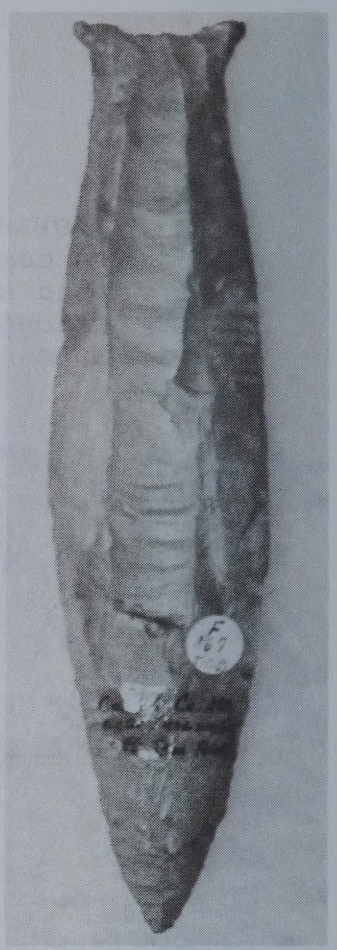


Fig. 43

Fig. 40: Out of the collection of Floyd Ritter, Collinsville, ILL. It was found in Pike Co. ILL and is 4¼" long.

Fig. 41: This piece was found in Tennesse, is 3 5/8" x 7/8", and is made of Dover chert

Fig. 42: Found in Tennessee this point is 4½" x 7/8" and is made of Dover Chert.

Fig. 43: Found near Tuscumbia in Colbert Co. Alabama this piece is 5" x 1 3/16" wide and made of Ft. Payne chert.

Dover Flints are found around Dover Tennessee. Pre-historic quarries near Dover show clearly the value the cherts held. Its texture and composition lent itself well enough to be picked up and chipped raw with white tail antlers with out having to be heat treated first. Early man of course had pick of the litter in finding exposed flints in the creeks and along the hillsides. Preferring the finest and glaziest flint rocks they could find. In gathering only the choice flint rock the making and fluting of the point then became somewhat less difficult.

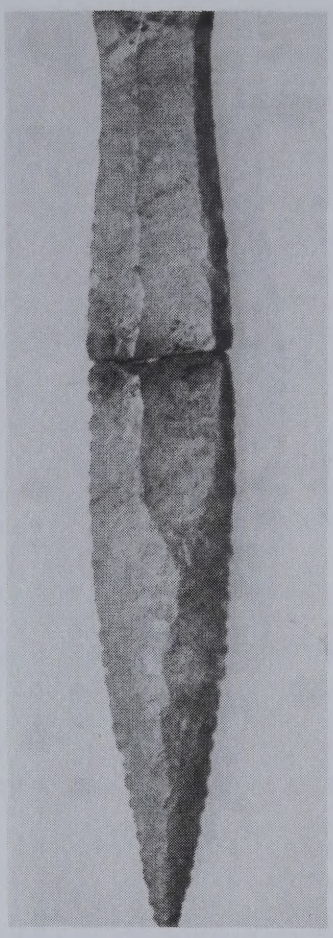


Fig. 44 Fig. 45 Fig.46 Fig. 47

Fig. 44: Kentucky

Fig. 45: Found near mouth of Flint Creek, Tennesee River, Northern Alabama. 4 3/4" by 1 5/16" made of Fort Payne chert Found by: J. H. Brock

Fig. 46: Found in middle Tennessee. Made of Fort Payne Chert. 5 3/8" by 7/8"

Fig. 47: Lincoln Co. Tenn. on Elk River near Fayetteville. Found in the 1800's this point is 5 1/8" x 1 3/16" and is made of Fort Payne chert.

Fort Payne cherts lie in what is known as the Fort Payne formations. This area includes Georgia, Alabama, Mississippi, and Tennessee. Many grades of Ft. Payne chert can be found, Some grades working better than others, Usually the darker varieties being the best., and lighter being coarser. Many paleo and archiec artifacts have been made of this material.

Fig. 48

Fig. 49

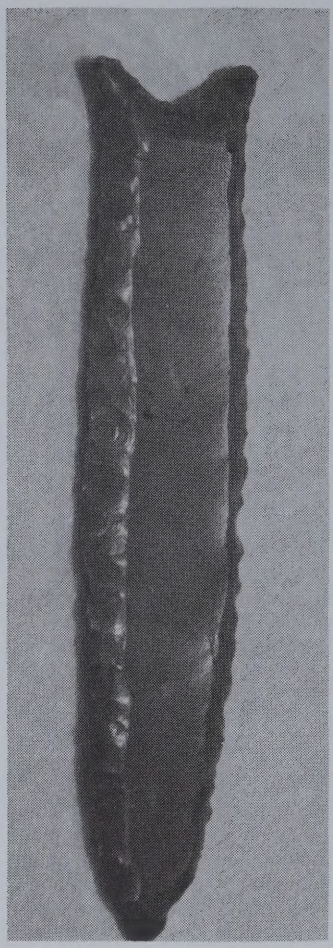


Fig. 50

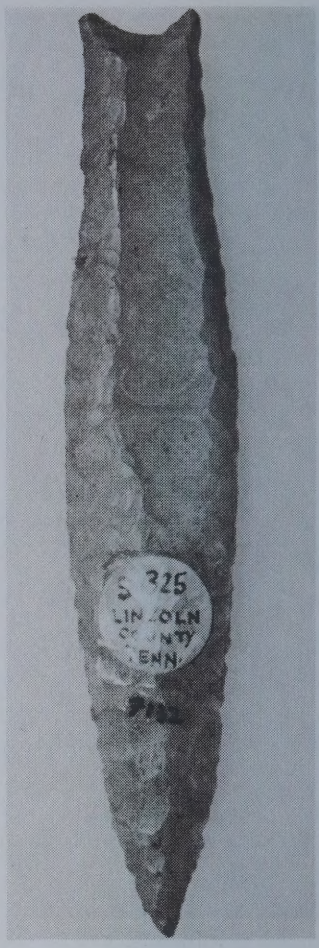


Fig. 51

Fig. 48: Found in Smith Co. Tenn. this piece is 4 1/16" x 1 1/8" and is made of Fort Payne chert.

Fig. 49: This piece was found on the Rye Farm along the Wells creek in Stewar Co. Tennessee and measures, 4 3/8" x 1 1/16". It is made of Dover Flint.

Fig. 50: This piece is from the Floyd Ritter Collection of Collinsville, Ill. It was found in South Bay Champlain, Vermont in 1938.

Fig. 51: Found in Lincoln Co. Tennesse this piece is of Fort Payne Chert and is 5" x 15/16".

Figure 52:
Tennessee
5 1/4" long

Figure 53:
Tennessee
5 1/8" long

The Cumberland point because of their scarcity should be kept and preserved in any condition. Figures 52 & 53 have restored tips.

IF WE HAD ONLY KNOWN

By: Gary VanDyke

If you were fortunate to have started hunting prehistoric relics in the 1970's or before, you know that relic hunting has undergone some big changes. Preminimum tillage hunting was mostly confined to known prehistoric campsites or villages. After a heavy rain local collectors would be out on these village sites littered with flint chips, broken rock, and on later sites pot sherds. Seldom did you see footprints on your favorite spots if you didn't wait to long since there were so many places to look and not many hunters. Relic hunters had their favorite sites which they hunted first after a rain, but many would drive a distance to reach that site if one was not close.

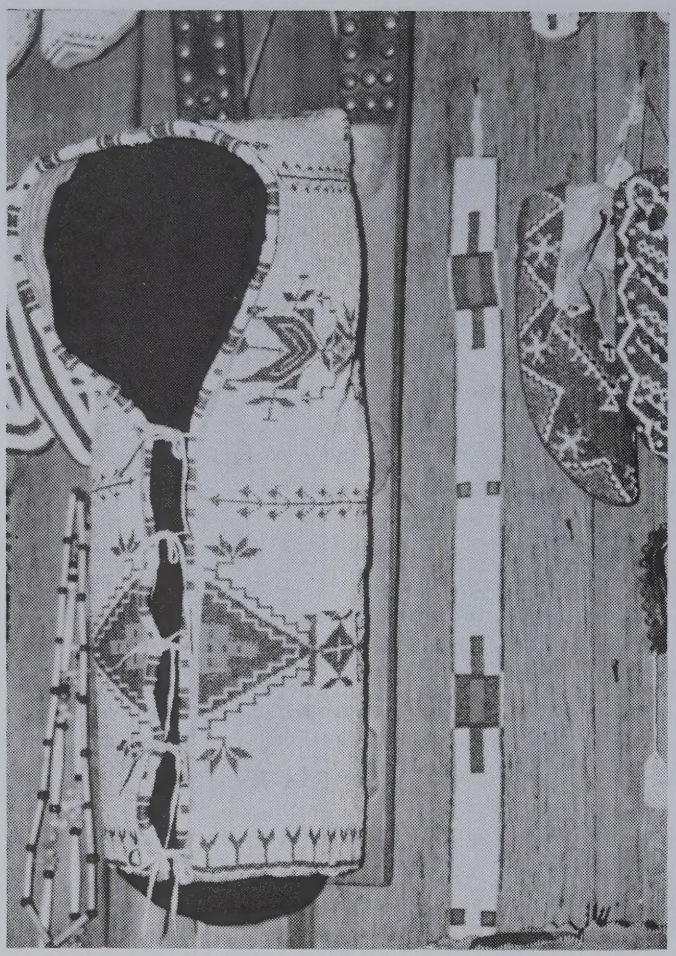
Several time during this century farming practices have changed, usually benefiting relic collecting. The use of tractors instead of horses resulted in deeper plowing and more farmed land. As farms got larger so did the equipment which meant deeper plowing and still yet better hunting. Several times farm prices rose so more land was cleared to be farmed. Often this was rough land which had never been cleared before which also helped in the great quest of the hunter.

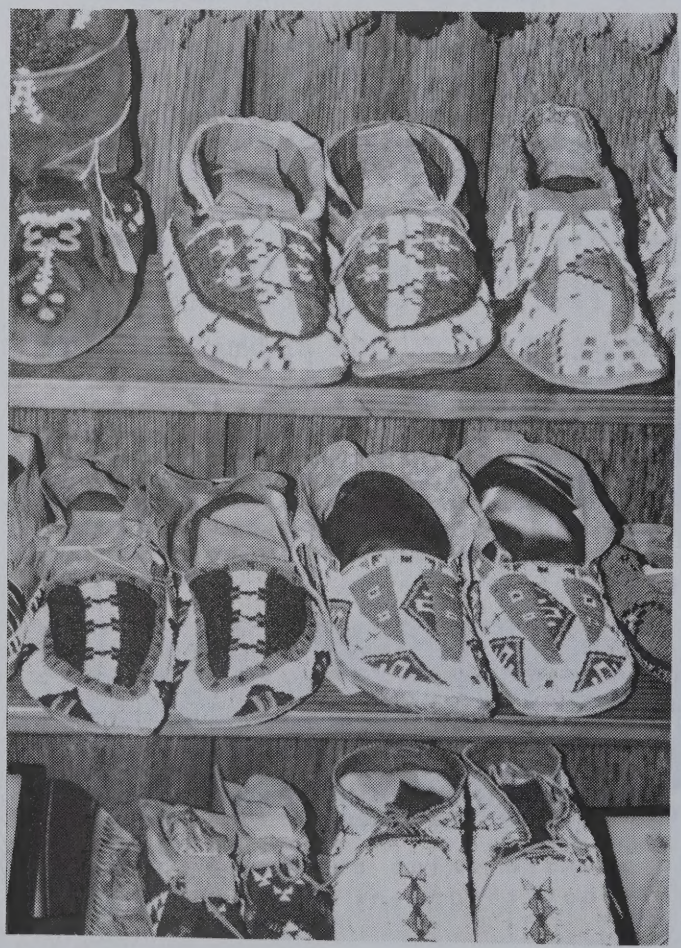
Many midwest areas were so rich in sites you could hunt everyday after a good rain until the ground was worked again. With the advent of minimum tillage we found our favorite campsites on hill tops less and less often in good hunting shape and even lower ground sites seldom mold board plowed. The days of good relic hunting were coming to and end.

Younger, eager, strong legged hunters didn't accept this sound of doom. Not knowing at times where the old hunted village sites were but wanting to hunt anyway they often looked in any field that had bare ground showing. Often these areas had not looked that promising to the older veteran hunters. These hunters have been very successful on fields bypassed for years by the others. Often the quality of flint chips and rock was low but the quality of the point or knife found was high. It's amazing at the area that new collectors have been successful in. It really backs up the old saying "Prehistoric man was everywhere!"

It takes good legs and patience to hunt fields because the evidence may be scant but many hold small campsites or lost points. Occasionally a larger site is found away from water or any noticeable natural feature. It's hard for us to imagine what this area might have looked like back in prehistoric times. If the area is a good deer hunting area today then most likely it was good for prehistoric man too. We can't always go by what we see though as the former forests, prairies, and wetlands may be gone and the river or stream has probably changed its course.

Before minimum tillage days little thought was given to any change that could limit our relic hunting. Only positive thoughts like how deep would the new plow or farmer plow and how much washing rain would we get that year were considered. Now looking back, I wish I had hunted these plowed fields the new generation has found. I guess relic hunters are like our native animals in that they need to adapt to changes to be successful.





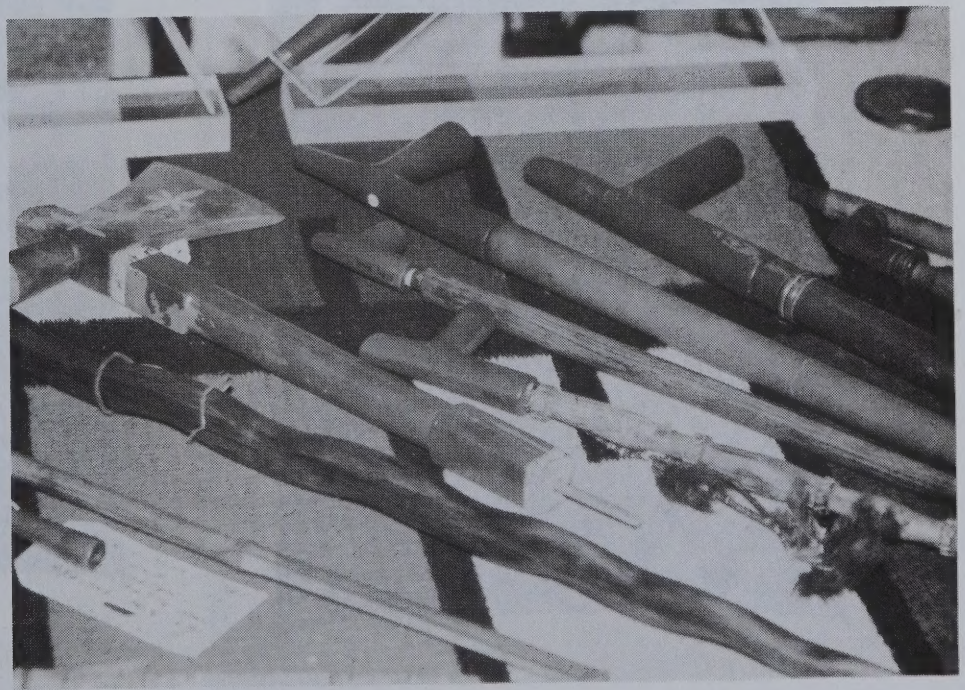
COLLECTOR'S CORNER

BEN THOMPSON
KIRKWOOD, MO

Photo left: Ben in his relic room holding a Mississippian spade.

Ben, a collector extrodinar, has spent most of his life collecting all types of Indian items. Over the last 20 years he has dedicated himself to the publishing of "Who's Who in Indian Relics" volumes 3 thru 7, which he has now sold out to the Weidners of Sunbury, Ohio. He has also kept busy as the business manager for the Central States Archeological Society for the past 15 years and as their Editor for the past 5. Ben pulls alot of his knowledge about prehistoric artifacts from his days as a student at the University of Illinios and from helping Gregory Perino excavate the "Yokum" site. On the next page you'll find photos of just a few of the many fine pieces that Ben has on display at his home in Kirkwood. When asked about his plans for the up coming years Ben says that he is contemplating writing a book about pipes.

Photo right: Just a few of the fine pipes that Ben has.



MOKI SERAPE

The Moki Sperape exhibition is planned for August, 1990.
This exhibition will be the first major survey of Moki Serapes.

Moki Serapes were made to be sold to the Hopi as wearing blankets. The Navajo used the slang word "moqui" when referring to the Hopi, so the blankets they wore came to be known as Moki Serapes or just Mokis. Because the blankets were originally sold to other Indians (and not to Anglos), they did not acquire the same prestige as other Navajo serapes.

People have recently begun to understand the Moki Serape as an important link between Navajo and Pueblo cultures. The blue and brown stripes which constitute the background in any Moki Serape are indicative of the connection between Navajo and Hopi weaving. Asthe Navajo did with traditionally used in Hopi weaving. As the Navajo did with Anglo Hispanic cultures, the Navajo were here able to adopt a characteristic of the Hopi aesthetic and transform it to better serve their needs. It is probably the allusion to the Hopi aesthetic that the Hopi responded to when buying Moki before other Navajo textiles.

The Moki Serapes in these next five pictures will be in the exhibition and also in the book.

Prices quoted were taken January 10, 1990 and are subject to change. For more information on the exhibition and book contact:

Joshua Baer & Company
116½ Palace Avenue
Santa Fe, NM 87501
505-988-8944

Fig. 1: Classic Moki Serape with checkered bands, Navajo, circa 1855. 64" x 47"
The blue is indigo-dyed native handspun. The red is lac-dyed ravelled yarn from Spain.
The fact that the reds are dyed with lac is unusual for a Moki. It place the blanket somewhere before 1855, and most of the existing Mokis are from the 1860's and 1870's.

Price: $42,000

Fig. 2: Late Classic Moki Serape with American Flannel Designs, Navajo, Circa 1875. 50" x 69"

The blue is indigo-dyed handspun. The orange-red is synthetically dyed American ravelled yarn, known as American Flannel. The green is handspun dyed with a combination of indigo and rabbitbrush.

This blanket's beauty is found in its simplicity. A subtle balance is created by the hatch marks moving back and forth on the blanket. This piece was in the Fred Harvey Company Collection, a collection mentioned in our ad for the exhibition.

Price: $68,000

Fig: 2

Fig. 3: Classic Moki Serape with with central diamond, Navajo circa 1860. 46" x 73"

The light and dark blues are indigo-dyed handspun. The brown and white are undyed handspun. The red is cochineal-dyed ravelled yarn from Spain.

This is a Moki Serape woven much as any other type of serape was woven, except that this has the background Moki stripes.

Price: $58,000

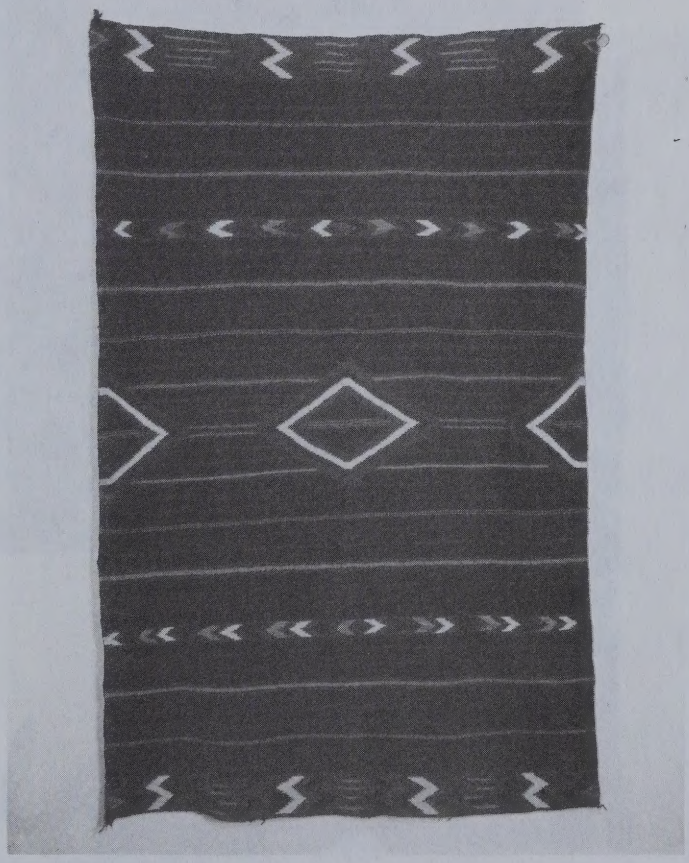


Fig. 3

Fig. 4: Late Classic Moki Serape with Germantown squares, Zuni, circa 1875. 48" x 72"

The blue is indigo-dyed handspun. The brown is undyed handspun. The white chevrons are undyed handspun. The red chevrons are aniline-dyed handspun. The squares are all Germantwon yarns.

While this blanket shares many design elements with the Navajo Mokis, it is unique in that it was Zuni woven.

Price: $38,000

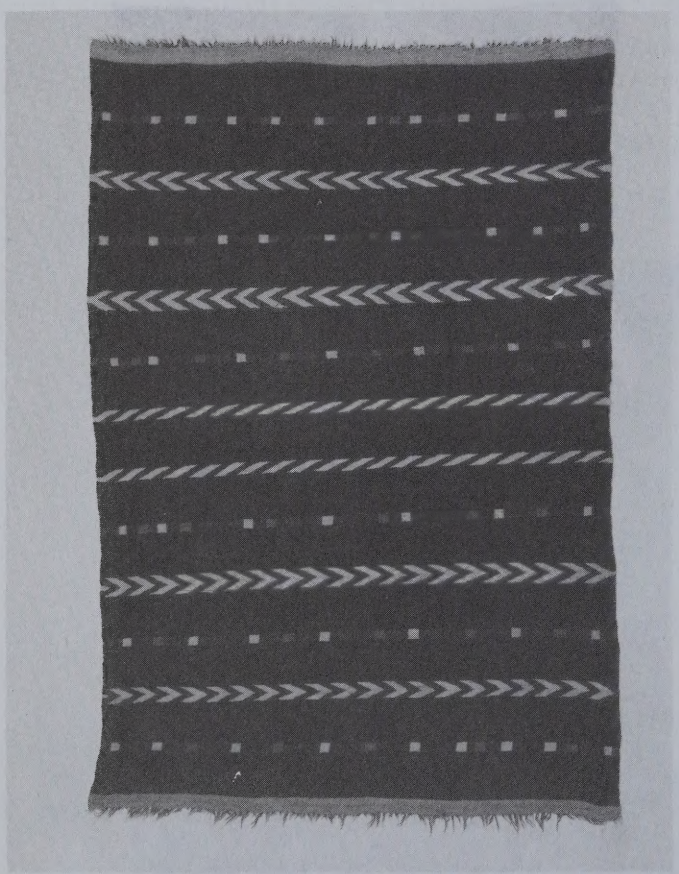


Fig. 4

Fig. 5: Late Classic Moki Serape with Terrace Designs, Navajo, circa 1875. 48" x 72"

The blue is indigo-dyed handspun. The brown is undyed native handspun. The green is handspun dyed with a combination of indigo and rabbitbrush. The red and the orange are both ravelled yarn.

The heyday of the Navajo serape in general was between 1840 and 1860. The finest Moki Serapes, as this one indicates, were woven between 1860 and 1880. Shortages of red yarn caused hoarding, which led to the weaving of blankets with more than one type of red in them.

This piece is not for Sale.

Fig. 5

NATIVE AMERICAN HANDCRAFTED ART
BY THE CHEROKEE ARTISTS OF THE
GREAT SMOKY MOUNTAINS IN
CHEROKEE, NORTH CAROLINA.

Qualla
Arts and Crafts Mutual, Inc.
P. O. Box 277
Cherokee, N.C. 28719

COPAN: MAYA CHRONOLOGY IN STONE

If you could snap your fingers and be in Copan around 650 A.D., you would encounter a level of creativity, productivity and intellectual achievement unrivaled by an ancient society and most other Maya cities at that time.

While the ancient cultural centers of the Greeks, Romans and Egyptians have been studied quite extensively by archaeologists, the secrets of the lost Maya civilization are still coming to light.

From the artifacts discovered at Copan and other sites, we know the Maya were accomplished astronomers and navigators, and maintained an efficient maritime trade system comparable to that of the Phoenicians. Remains of elaborate sculpture and architecture at Copan are evidence of the incredible artistic talent and inspiration of the Maya. Archaeologists believe Copan became a center of Maya population around 250 A.D. and flourished for some 750 years thereafter.

One of the most historically illuminating artifacts found at Copan is the Hieroglyphic Stairway, a structure commissioned in about 750 A.D. by a ruler named Smoke Shell. Cognizant of the decline in popularity afflicting the dynasty of which he was now the main figure, Smoke Shell embarked on an ambitious building spree aimed at rousing the public zeal and confidence previously enjoyed under the reign of Smoke Imix from 628-694 A.D. Whether or not the scheme offered an effective panacea to the people's waning respect for nobility is unknown but it did leave archaeologists with an abundance of valuable data unlocking some of the mysteries of the Maya world.

As resourceful and intellectually advanced as the Maya were careless exploitation of their land most certainly contributed to their ruination, in the same way it threatens modern civilization today. As rain forest habitats were leveled for farmland that could sustain no more than a few harvests, the Copan Valley became a kind of Death Valley. There is no evidence of a population at Copan after 822 A.D.

Today Copan is an intensely fascinating place. A place where visitors are constantly reminded of the mysterious aspects of their human heritage.

If you find yourself daydreaming about the ancient past and you wonder what it might be like to just snap your fingers and spend a few days in Copan during the reign of Smoke Imix, consider the next best thing... go there this year with International Expeditions and see it as it exists now, a wonderful and enchanting place full of mystery and amazement. Copan in Honduras, is available as a 3-day extension to all archaeological and natural history programs and is priced at $398, with monthly departures.

ERIN BOYER

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Fig. 1990B175

Apache Basket

$1,200

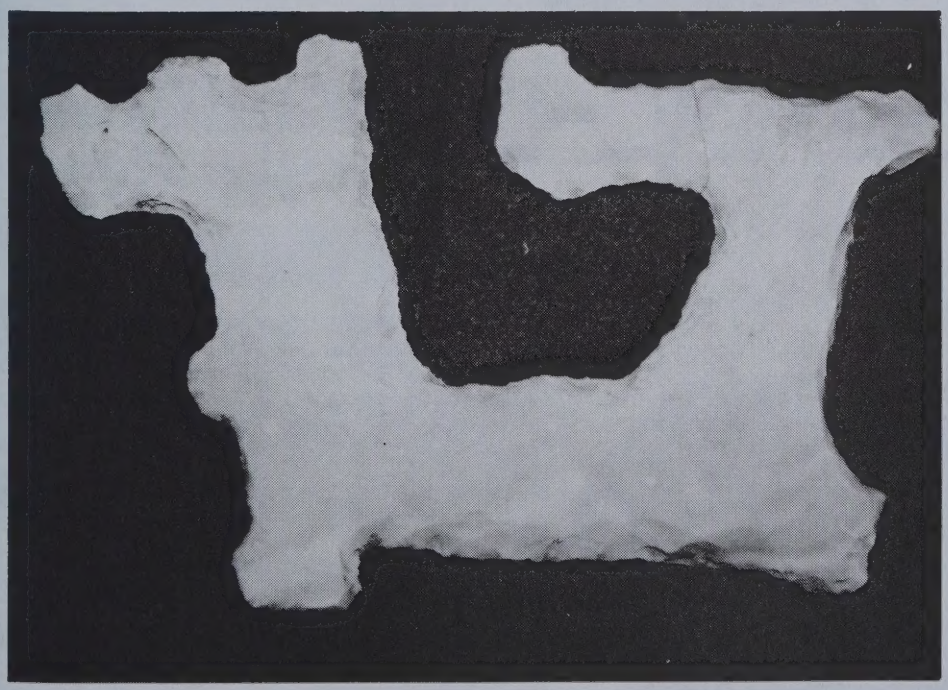

Fig. 1990F176

Flint effigy Jaguer. From Belize. Approximately 6 7/8" x 4¼"

$500

Fig. 1990C77
Large Hopi Olla

$1,750

Fig. 1990D78

North West Coast
Basket.

$650

Fig. 1990G79

San Ildefonso Bowl
Signed: "Marie"

$1,150

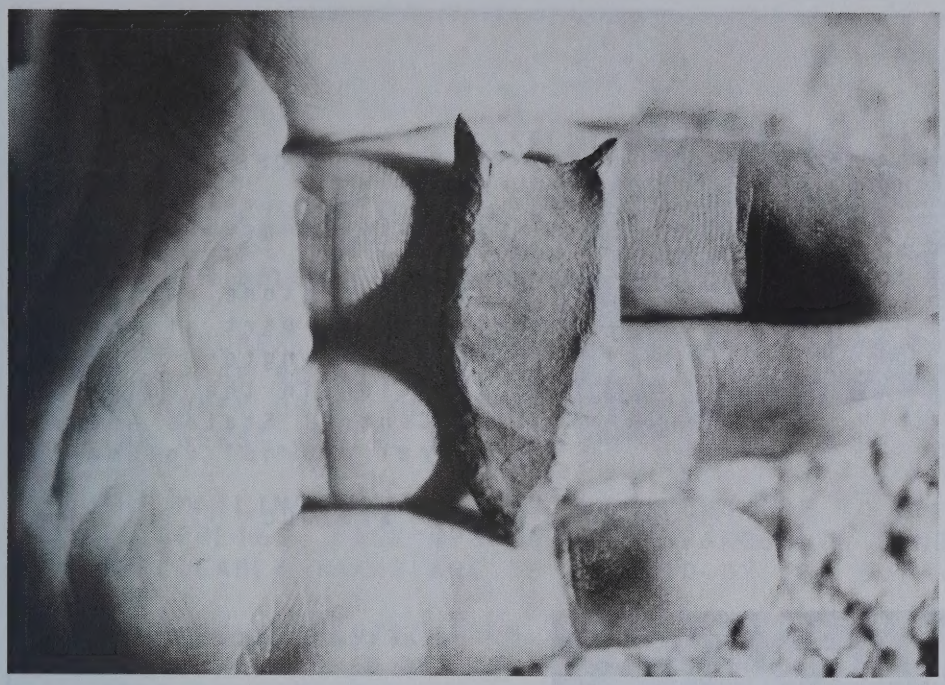

Fig. 1990F106

Authentic Folsum
Found in Oregon,
Missouri.

Price: $550

Fig. 1990R107

Navajo Weaving:
Excellant condition
Red/Yellow/White/
Black.
Size: 37" wide x 60"
Price: $450

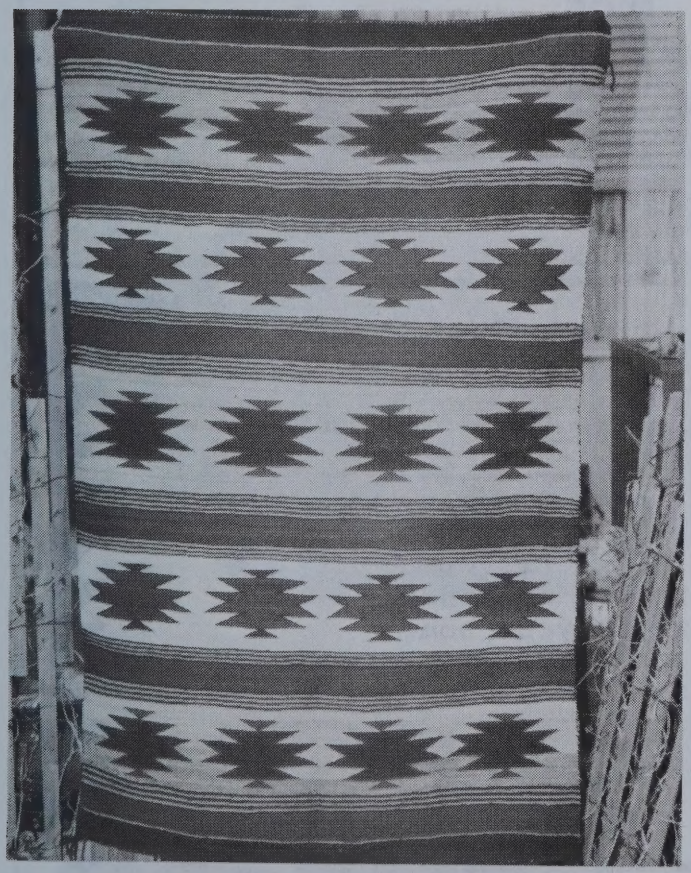

Fig. 1990B108

Bandolier Bag
42" x 15"
Red. Yellow, Blues,
Green on a clear
background-- needs
repair.

Price:
$850

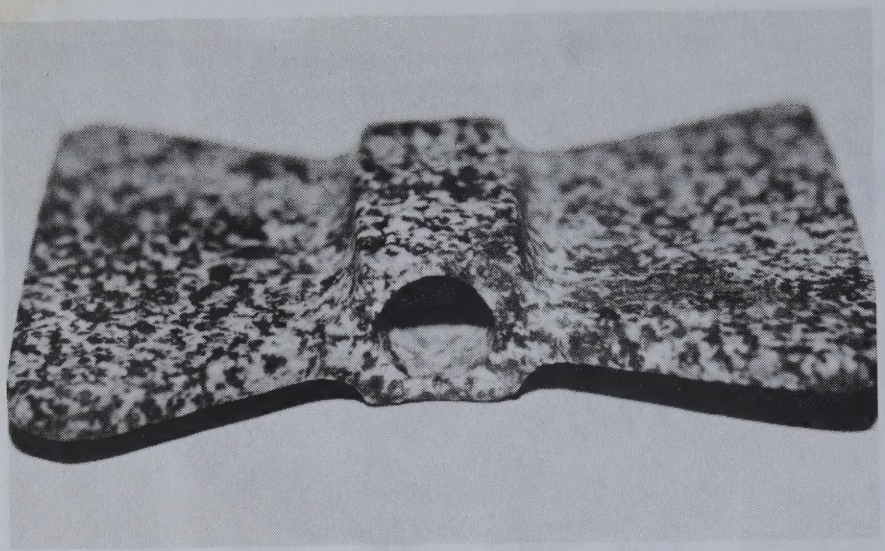

Fig. 1990HS109

Wisconsin Winged Banner

This bannerstone was pictured as part of the P.F. Titterington collection in the July 1954 Central States Archeological Journal volume 1.

Price: $12,000

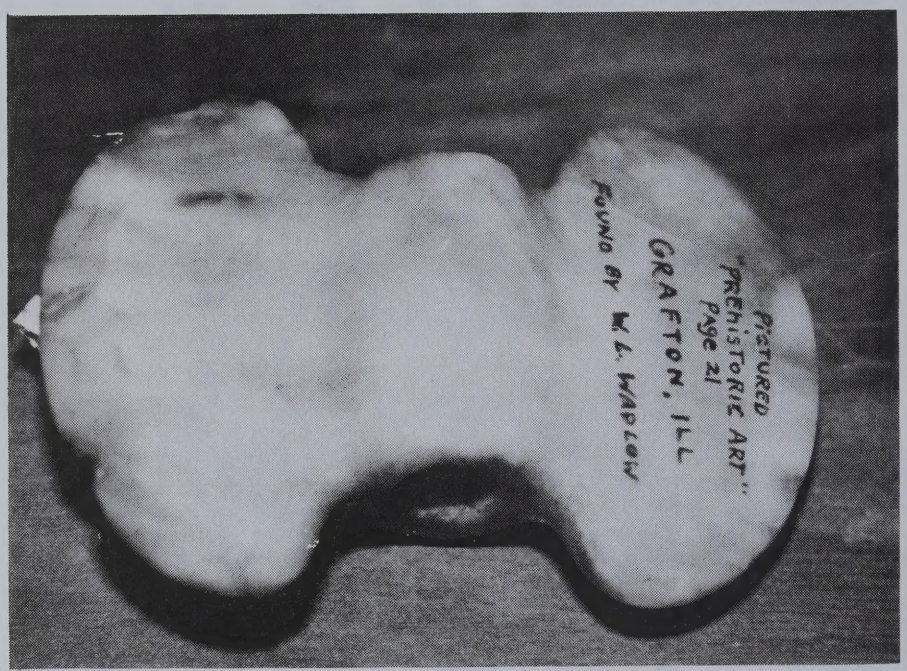

Fig. 1990HS110

Butterfly Bannerstone

Pictured in Pre-historic Art, published by the Greater St. louis Archeological Society, November 1953. The piece is pictured as part of the Linton D. Foersterling collection on pages 20 and 21. The piece was found by W. L. Wadlow of Grafton, ILL.

Price: $12,000

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Help on authentication and appraising is offered by "Artifacts in the News" so feel free to call or write. We will try our best to help you. No fee is charged for this service.

<u>Only authentic artifacts will be accepted.</u>

Fig. 80 Apache Olla

11 " x 10"

Price: $2,700

#1990B180

MESO AMERICAN CLUBS AND MACE HEADS

The club head is a very well made artifact, much time and effort was spent in crafting such an ornate and unusual artifact. Could it have been a weapon, utilitarian object or possibly a religious and ceremonial item? Most ideas are merely speculative.

Figure 52 (opposite page) Two effigy Mace Heads, from Costa Rica, Nicoya region, 300 B. C. - A.D. 300. They are made of polished granite and are 17.5 cm. and 19.5 cm.

Figures 52, 60 & 61 photos courtesy of the St. Louis Art Museum, St. Louis Missouri.

STANDING WARRIOR
West Mexico, Nayarit.
Terminal Preclassic
200 B.C. - A.D. 300

Red slipped earthenware with negative black paint.
Height: 55 cm.

Photo Courtesy:
St. Louis Art Museum
Gift: Morton D. May

ARMORED WARRIOR
West Mexico, Jalisco.
Terminal Preclassic
200 B.C. - A.D. 300

Buff earthenware
with red and black
paint. Height 31 cm.

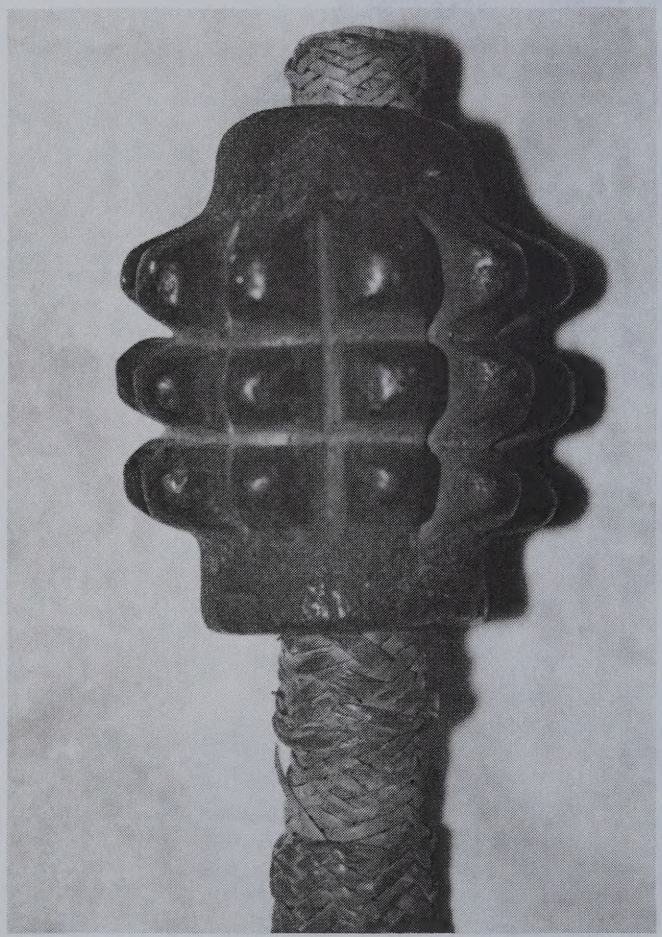
Photo courtesy:
St. Louis Art Museum

Gift: Morton D. May

Fig. 54

The club or mace heads are usually from 2½" to 6"long. These artifacts whether simple in form or delicately carved into an effigy, all contain a central hole allowing them to be slid down on a shaft or club made of wood, then fastened tightly by weavings, or glues made of tar or pitch, or a combination of both. Whatever the method or material used their finished product was tight and secure.

Floyd Ritter Collection

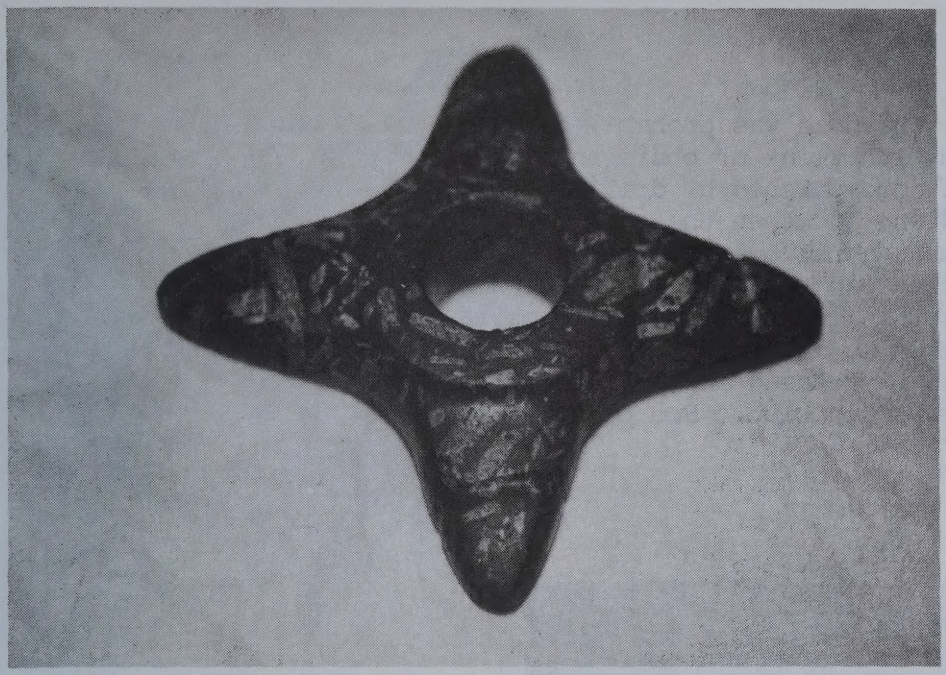


3" WIDE BY 3½" LONG

Fig. 53

Fig. 55

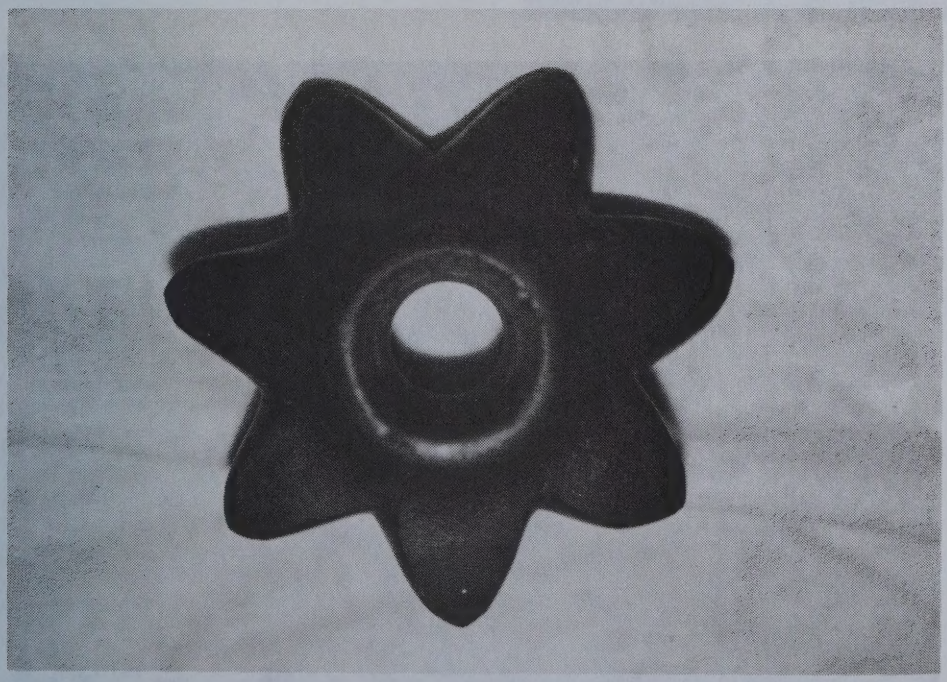
6½" WIDE



1½" WIDE BY 5½" LONG

Fig. 56

The materials used were as versatile as their designs. The sculpturing and carving was not determined by the hardness of the material. The effort attributed in making these artifacts were of a great degree. Their expertise of carving and engraving was achieved no matter how hard the stone was. (The primary materials that they used were, granites, marbles, jasper, nephrite, diorite, serpintine, and alabaster.)



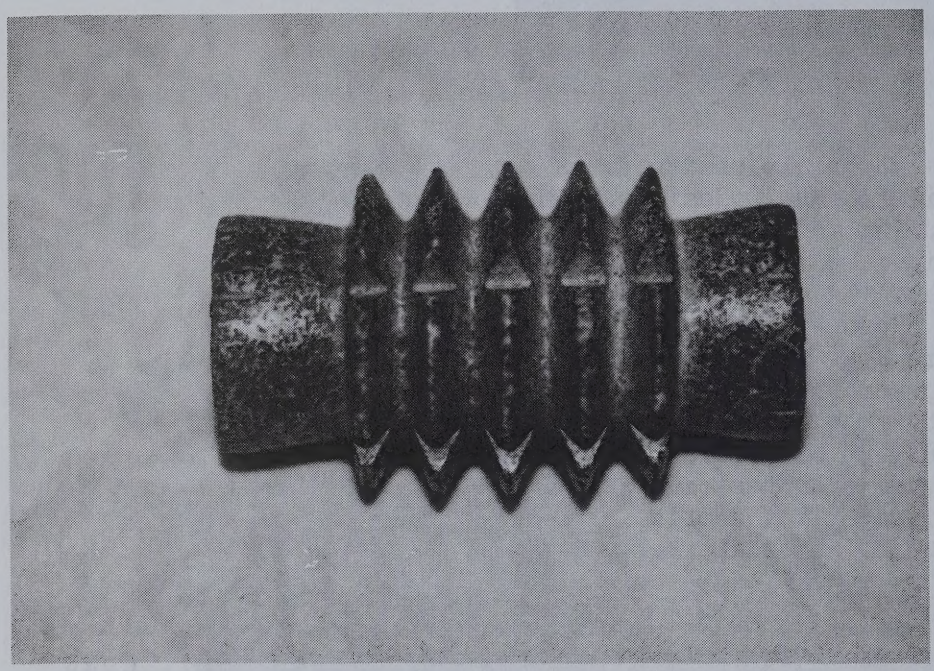
4½" WIDE BY 2½" LONG

Floyd Ritter Collection

Fig. 57

The hole was probably drilled out with flint or obsidian. This was accomplished by drilling from one end and then the other. As a result a hollowed central area with a ridge in the center. The reason for this method of drilling maybe linked to its impact on how they fasten the head on the fore end of the wooden club.(See photo fig.**54.**

2½" WIDE BY 4¼" LONG



Floyd Ritter Collection

Fig. 58

Fig. 59

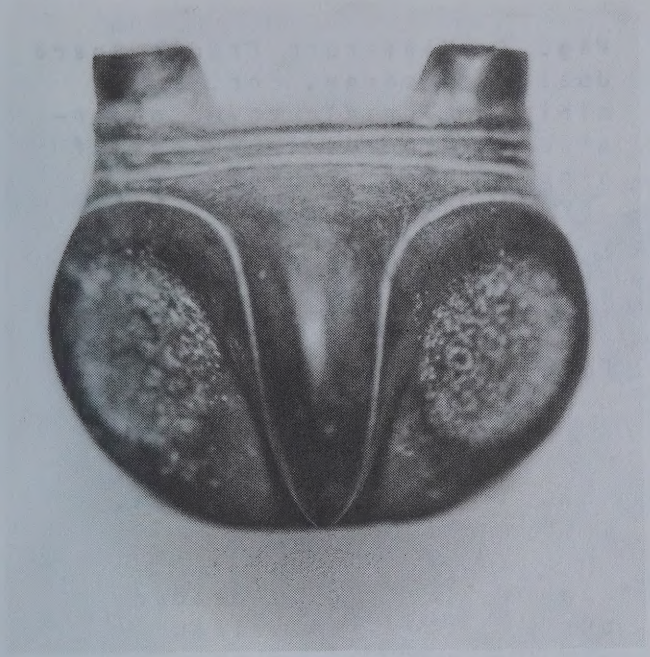


Fig. 62

Effigies of animal, reptiles, and birds were used.(Parrots, macaws,and owls are some of the bird forms.) Jaguars, monkeys and dogs were carved in stone and often combinations of two were used at one time on one club head. Human heads and faces are found but rarely. Skulls were sometimes used giving more reasons for one to think they could have had a religious purpose.

The Nicoya region in Coasta Rica has yielded some of the finest examples found in the pre-classic to classic period. Although one can not confine club or mace heads to any specific geographical area or time frame. They are throughout Central America and into Peru. The Inca's even made the spoke types from cast metals. Their purpose however was likely for use in battle and had a specific purpose in the culture.

Fig. 63

Fig. 64

DUNNING'S

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AMERICAN INDIAN ART AUCTION

Saturday, November 11, 1989
Sunday, November 12, 1989

This sale totaled about 1/4 million dollars and included a 10% buyers premium.

Fig. 1 SOLD **$ 1900.00**

Fig. 1 Miniature Cradle Board Umatiua Dreamers Society miniature cradle cover decorated with beads in colors of pink, shades of blue and burnt brown on a greasy yellow background, miniature doll with human hair and beaded moccasins, 16" long.

Fig. 2 Eskimo Bentwood Tool box, oval shaped, with ivory carved handles on lid and ivory latch on front side, shows good use and patina, 14½" x 8" x 5½"

Fig. 3 Sioux fully beaded burial moccasins, sinew sewn on hide, in a geometric design in colors of green, yellow, blue, red hearts, on a white background length 11"
Sioux quilled moccasins decorated with 4 crosses ona red background with blue band of beads at bottom, 11" length

Fig. 4 Large Acoma Seed Pot painted with geometric and stylized animal figures in black and burnt orange on a white slip, signed on bottom: Acoma, New Mexico B.J. Cerno 1-82 10½" x 7¼ "

Fig. 5 Crow beaded and fringed hide gun scabbard, decorated on but end and point with panels of geometric designs in pink, yellow green, white and shades of blue, overlayed with panels of red wool trade cloth, length 42"

Fig. 6 Collection of stone artifacts, approx. 600 arrowheads on large wood board. 24" x 43"

Fig. 7 Navajo weaving, Two Gray Hills, finely woven in hand spun wool, geometric designs, central motif and two borders, shades of brown and white, 72" x 46"

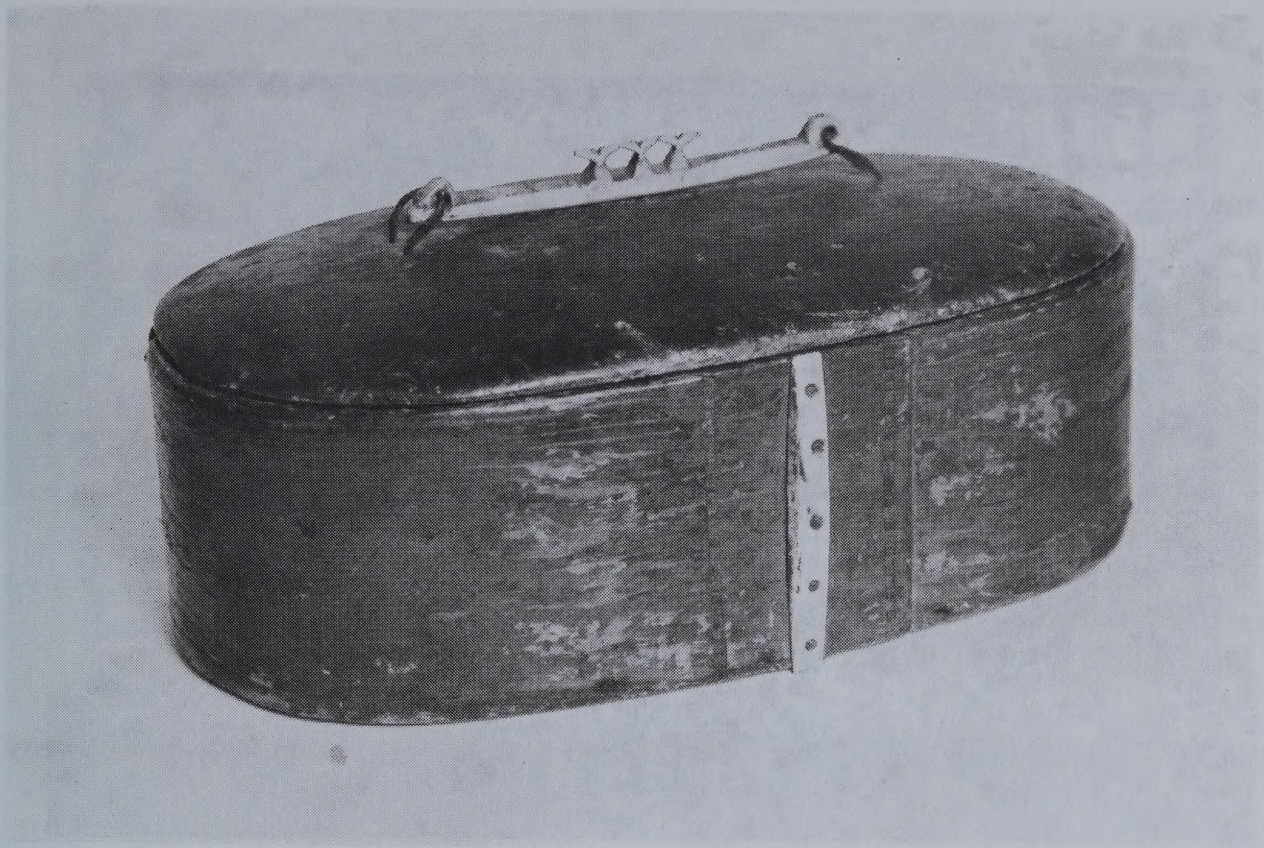
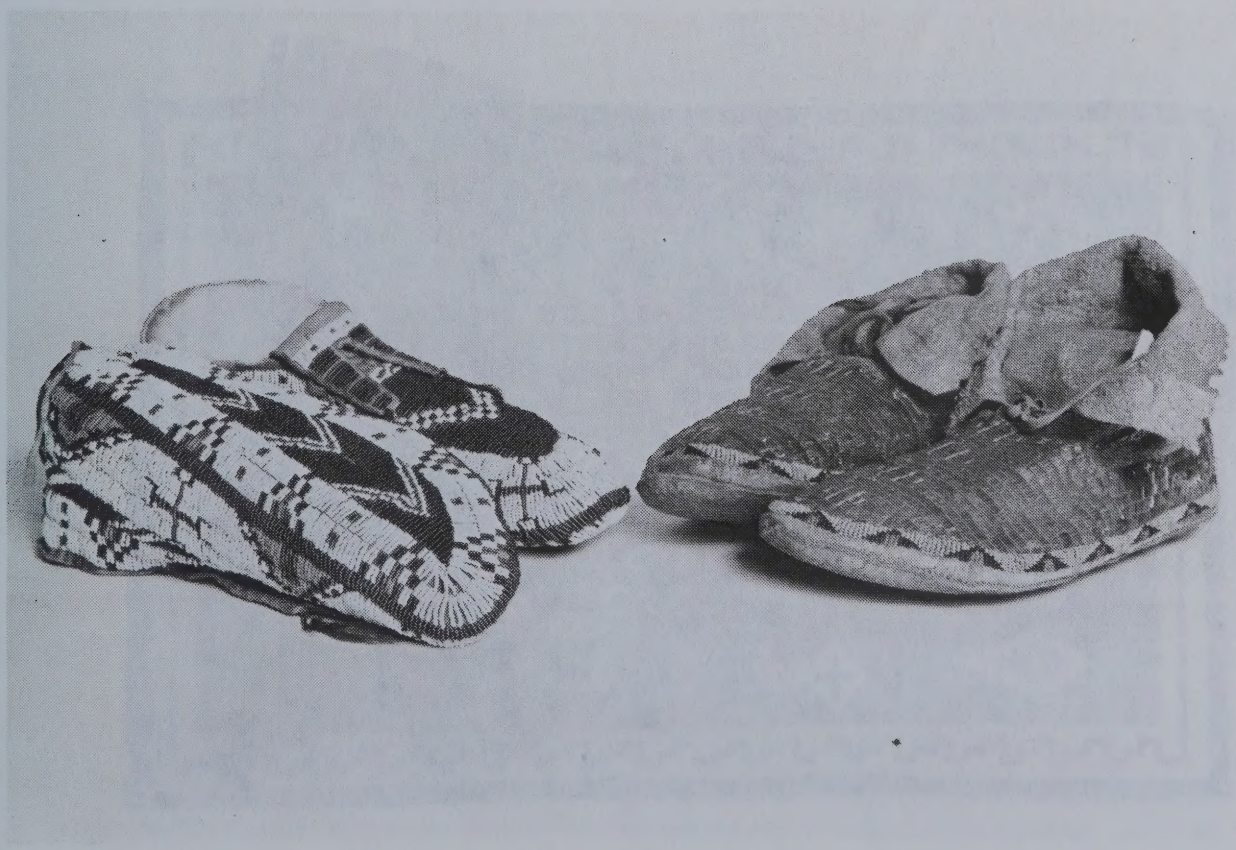


Fig. 2 Eskimo Bentwood Tool Box SOLD **$ 1,900** (above)

Fig. 3 Sioux Burial Moccasins & Sioux Quilled Moccasins
SOLD **$2,300** SOLD **$ 1,800**
(Below)



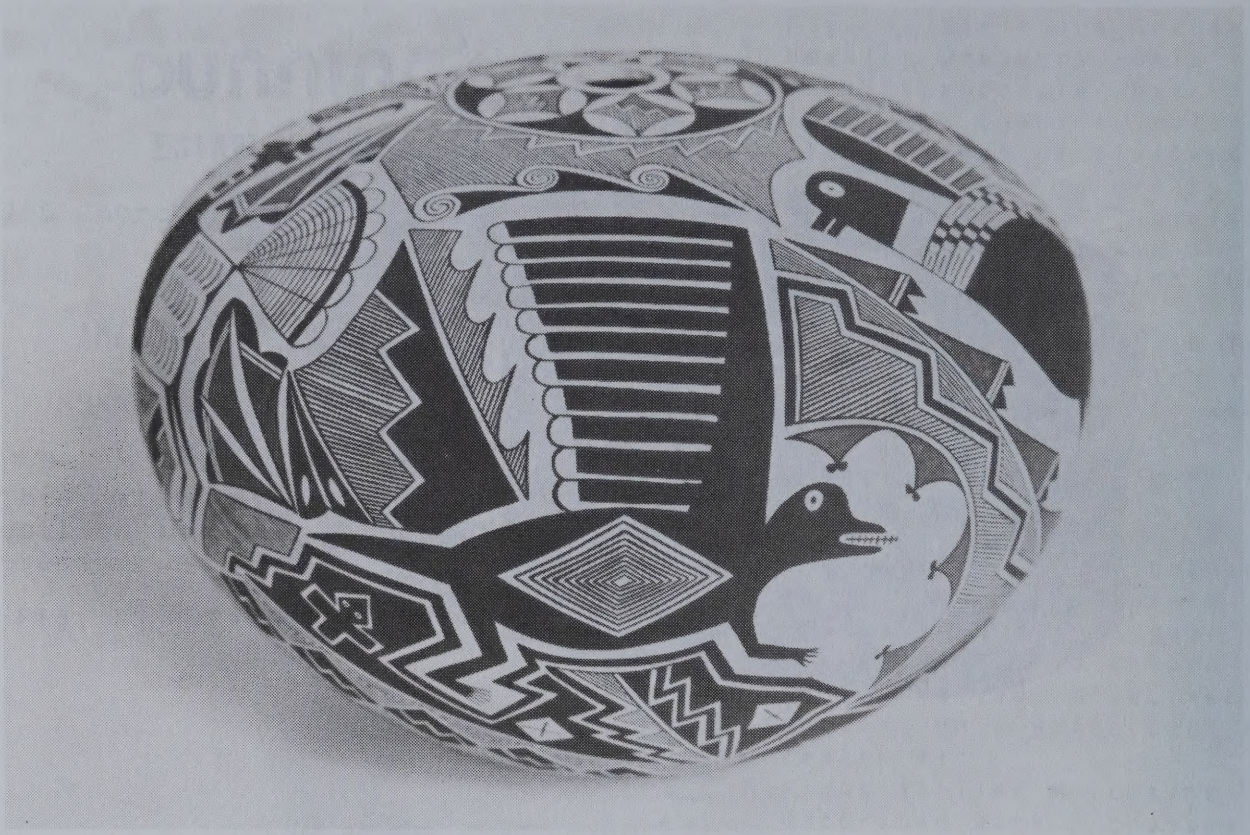
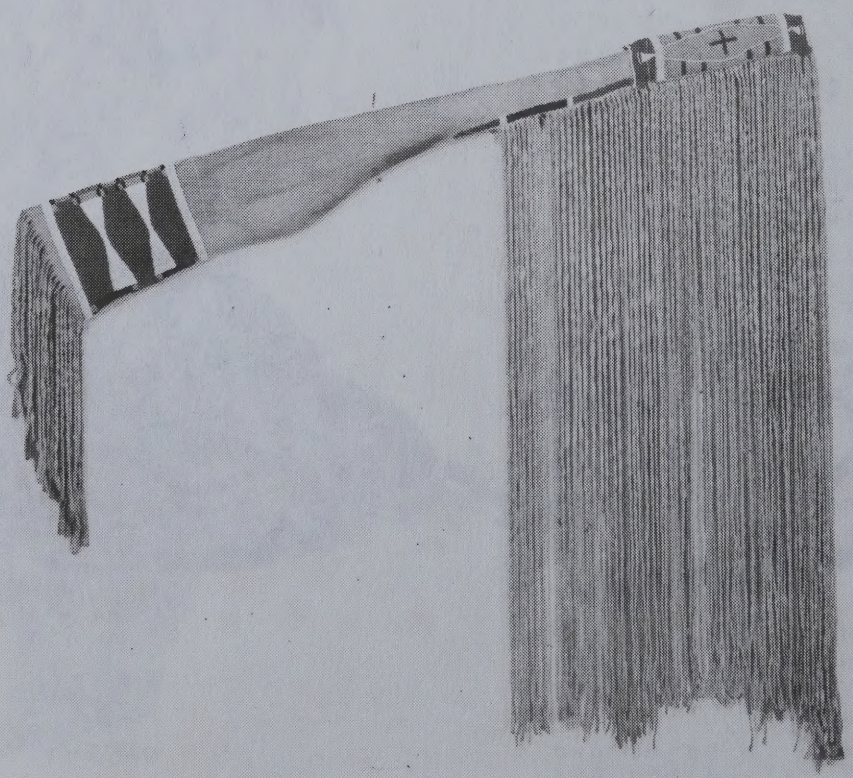


Fig. 4 (above) Acoma Seed Jar Sold **$ 1,000**
Fig. 5 (below) Crow gun scabbard Sold **$ 5,000**



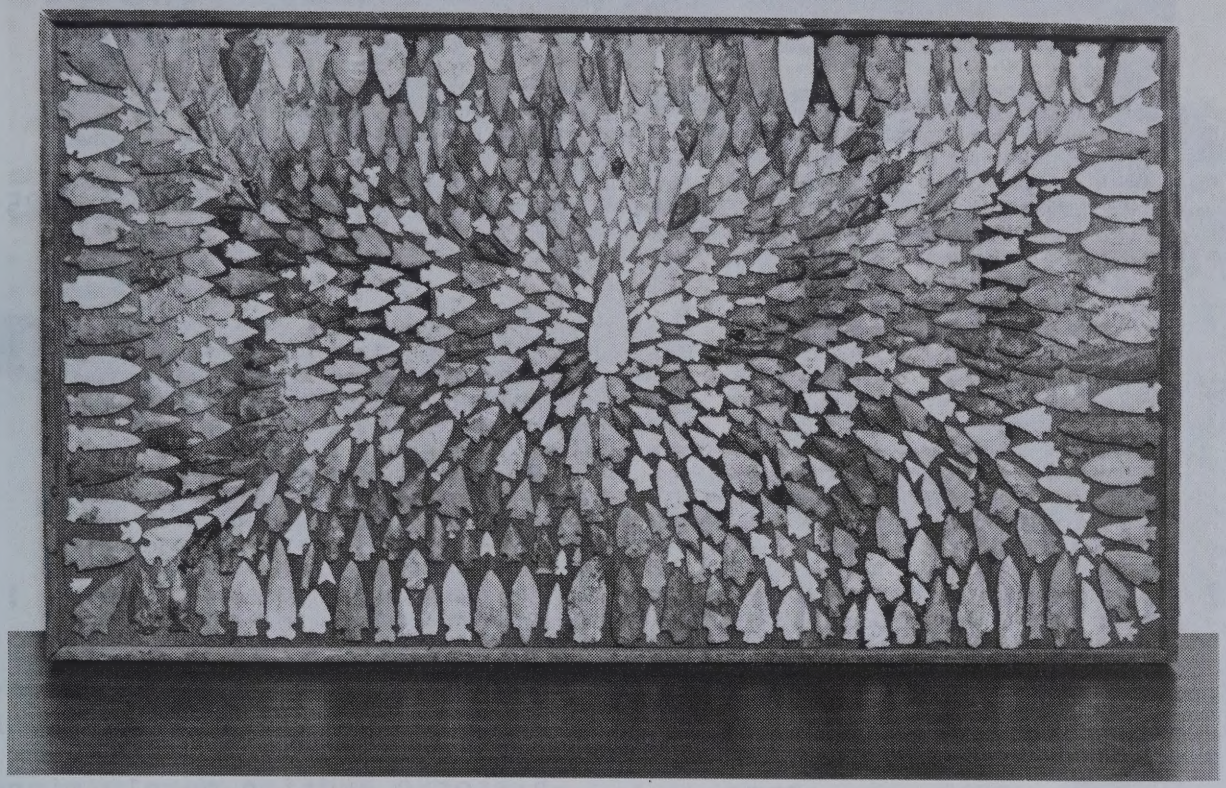
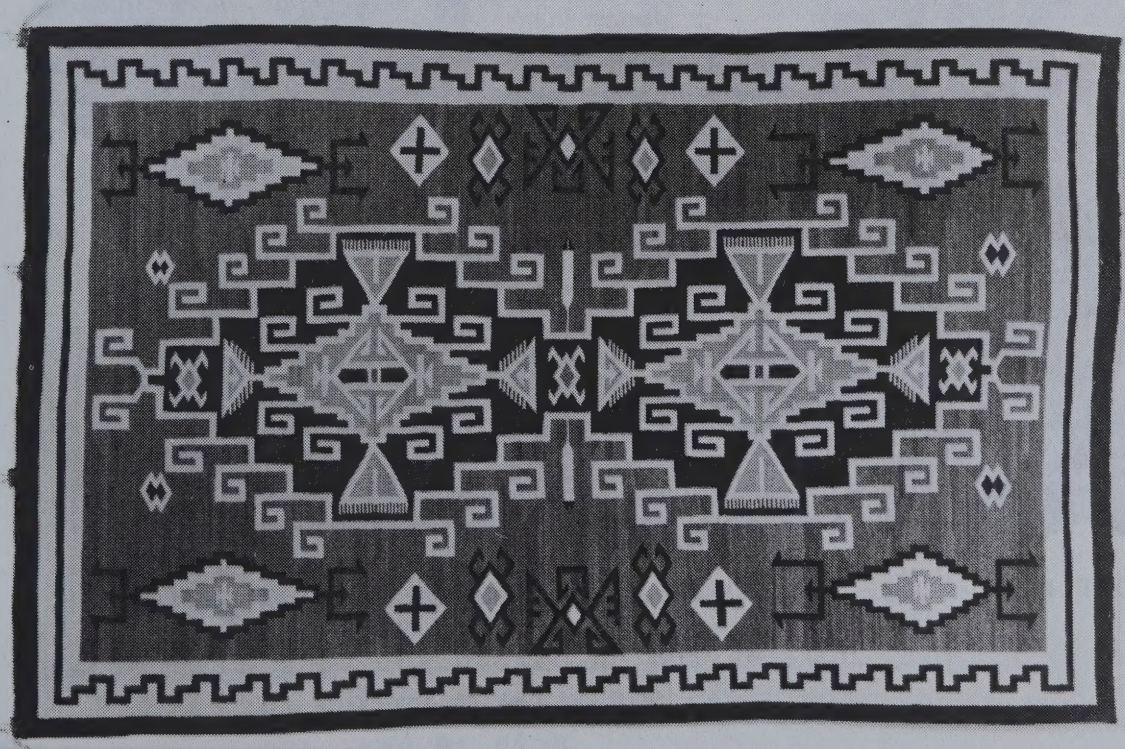


Fig. 6 (above) Collection of Sone Artifacts. SOLD **$ 700**

Fig. 7 (below) Two Gray Hills Navajo weaving SOLD **$ 1,900**



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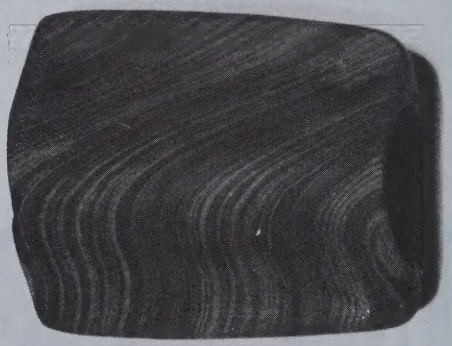
384.
Flint Ridge Dovetail
Sold **$650**

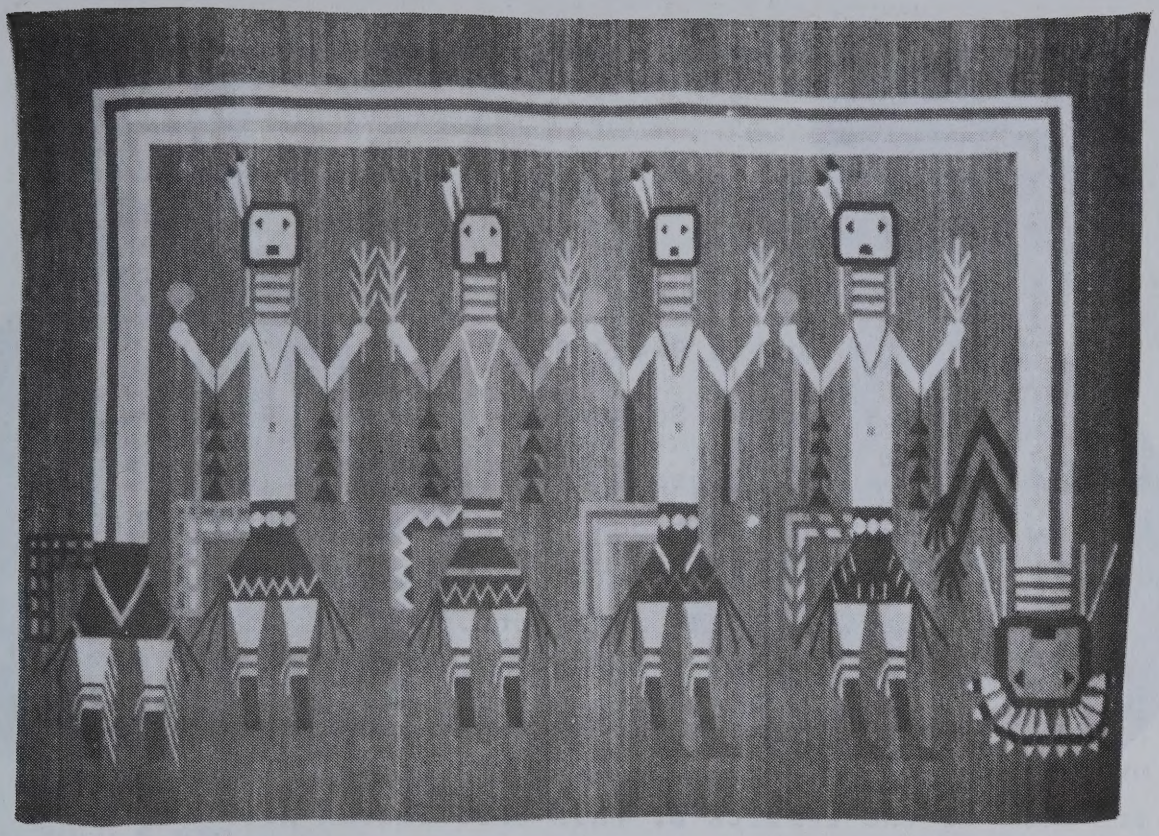
396. Slate Birdstone Sold **$1,200**

This well known collection of Max Shipley's was presented by Garth's Auctions. The Prehistoric auction merely missed the 1/2 million dollar mark when the 4th session ended on January 15, 1989.

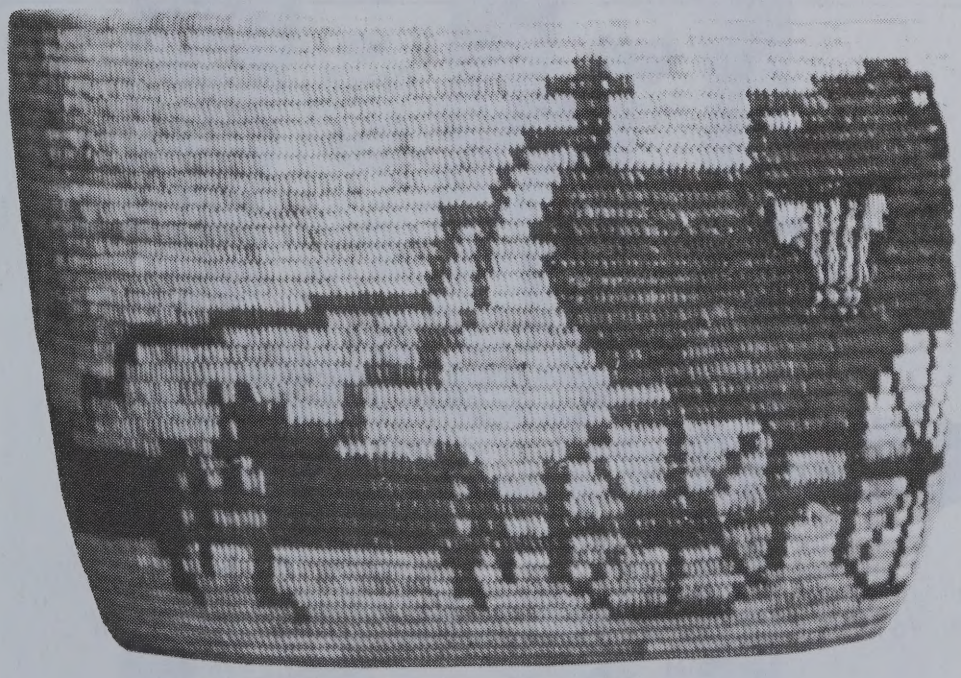


648. Slate Bannerstone
Sold **$3,000**

159. Pipe
Sold **$2,200**



1138. **YEI PICTORIAL circa 1920** SOLD **$ 5,000**
4 figures, upside down yei wearing headdress, excellent condition, 67" by 47"



1136. **TULARE BASKET circa 1940** SOLD **$ 3.750**
1 of 2 known polychrome stage coaches being pulled by horses, oval shape
12" long 8" high

OLD BARN AUCTION

10040 S. R. 224 W.
Findlay, Ohio 45840

Phone: 419-422-8531

Mgr. Jan Sorgenfrei

The collections of Steven Hines and Phillip Slegel were auctioned off to the highest bidder on Sat. December 9, 1989. Included in the auction were several lots of very fine examples of pre-historic stone artifacts. With a strong turn out of buyer/collectors anxious to make purchases bidding was steady. Auctioneers Ken Rhodes and Dave Wedertz sold over 500 lots.
Here are some of the results of this Ohio Indian Artifact auction which had a total gross of over $ 66,000.

26" Horse Catlinite pipe with original old stem

SOLD **$ 825**

SOLD **$ 650**

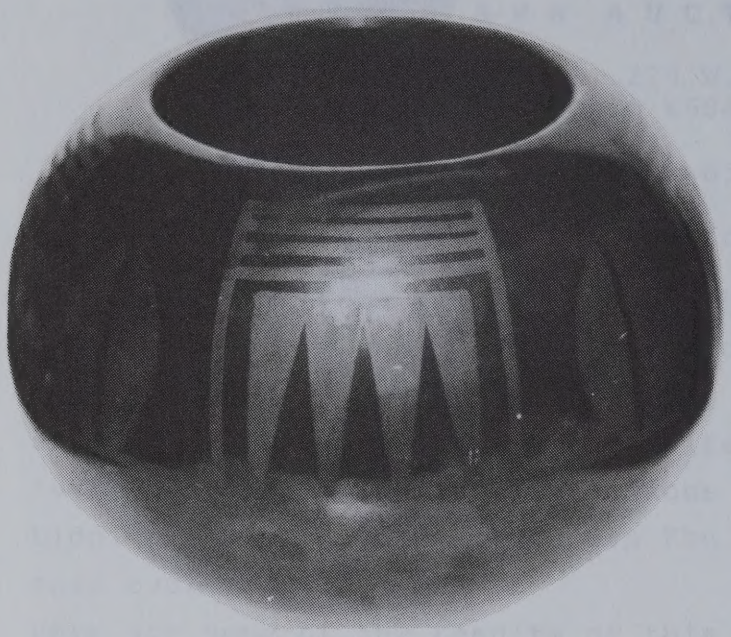
8½" HT Incised Caddo Water Jar

SOLD **$ 150**

8½" Quapaw Jar red and white legs missing

Bandolier Bag SOLD **$ 1275**

OLD BARN AUCTION DEC. 9, 1989



Signed; Marie & Julian

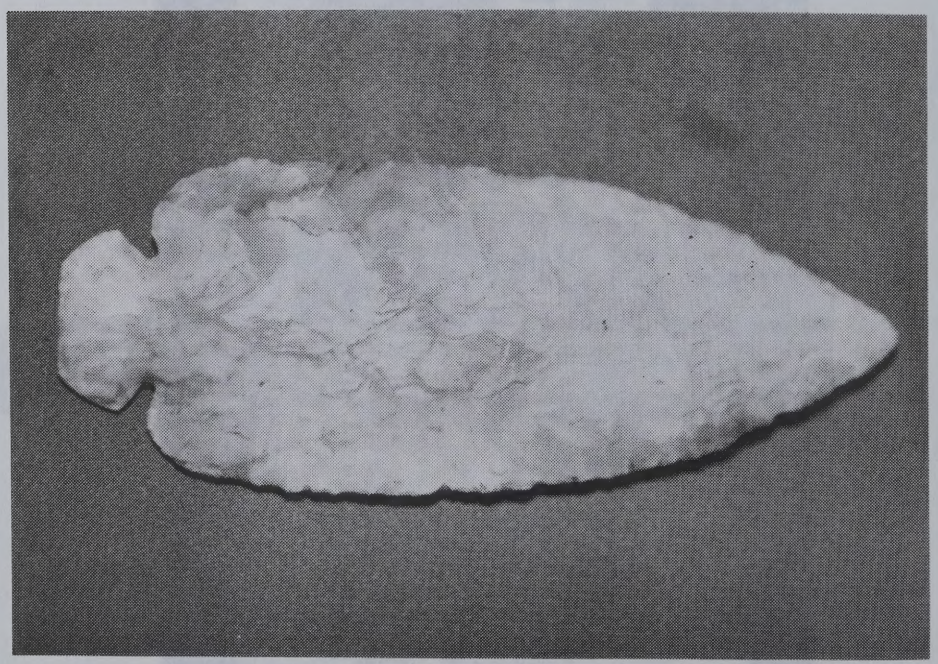
SOLD **$ 2,000**

SOLD

$ 165

7-3/8" HT Pre-Columbian
water jar solid

OLD BARN AUCTION
Dec. 9, 1989



SOLD
$950

4-7/8" yellow, blue, and cream Dovetal
Madison Co.OH

CAHOKIA MOUNDS HISTORIC SITE

A WORLD HERITAGE SITE - A.D. 800 - 1500

SPADES

1-A Large oval digging tools are commonly known as Spades, although, this name is used mainly to define size rather than tool use. They were mounted on wooden handles and used the same way Hoes are used. The two pictured here are very fine examples. Spades from Cahokia were made of Mill Creek Chert from Union Co., Illinois. This Spade was found in St. Clair Co., Illinois and is 13 inches long. It was formerly in the Ed Buell collection. (Floyd Ritter Collection)

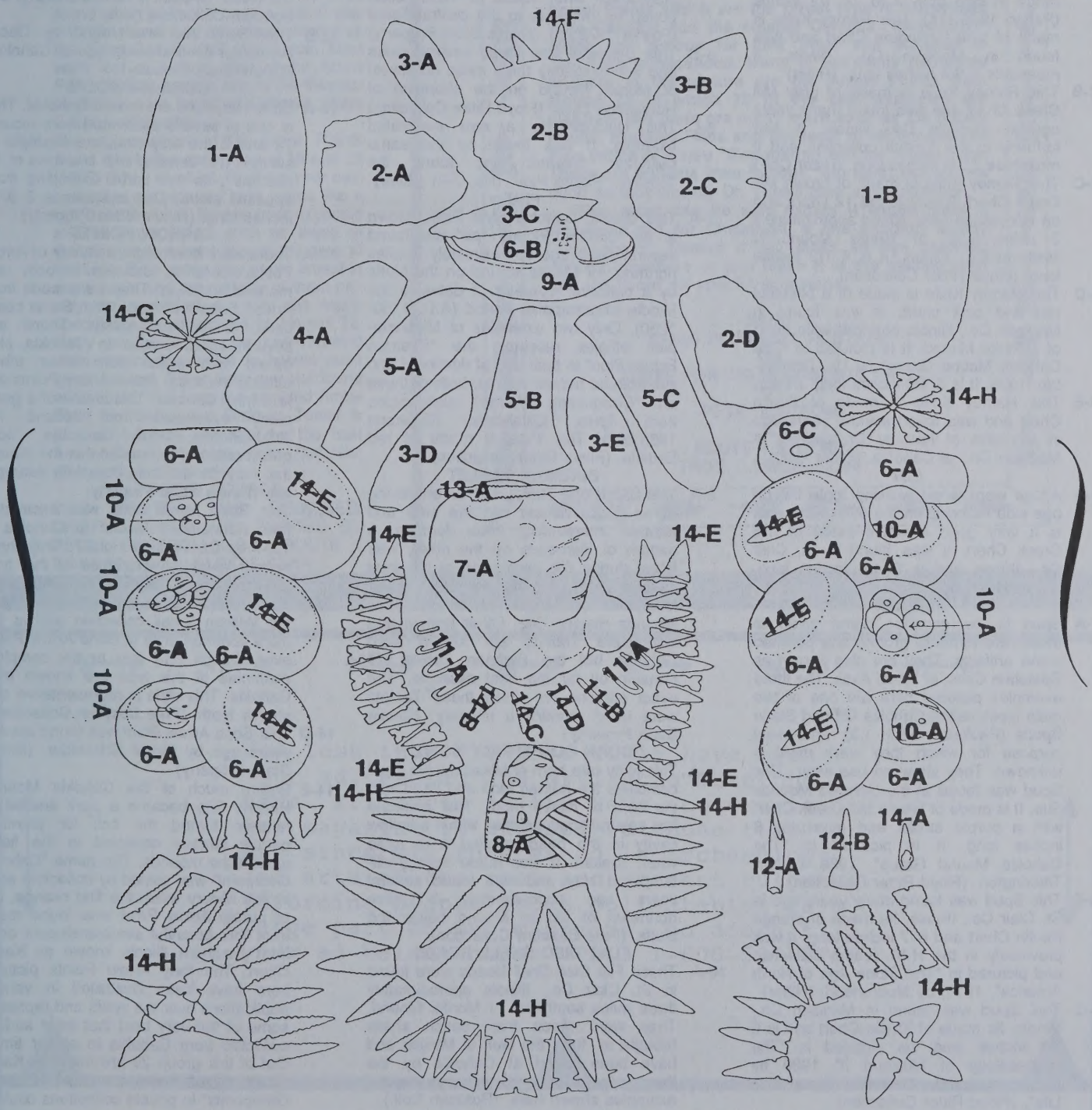
1-B This 15 3/4 inch long Spade is one of a cache of six found at the Cahokia Mounds Site by Louis Bress in 1914. (Floyd Ritter Collection)

HOES

2-A A popular form of digging tool at Cahokia was the St. Clair Side-Notched Hoe. Most were made of Mill Creek Chert but a few were made of the more colorful Kaolin Chert as all the Hoes pictured here are. This St. Clair Side-Notched Hoe was found in St. Clair Co., Illinois and was formerly in the Ed Buell collection. It is six inches long. (Ritter)

2-B This St. Clair Side-Notched Hoe was found in St. Clair Co., Illinois at the Cahokia Mounds Site and was formerly in the Ladassor collection. It is pictured in "Prehistoric Art", 1951. It measures 6 1/2 inches long. (Floyd Ritter Collection)

ARTIFACT KEY



"SEE BACK COVER OF MAGAZINE"

HOES

2-C This St. Clair Side-Notched Hoe was found in St. Clair Co., Illinois and was formerly in the Dr. Titterington collection. It is pictured in "The Archaeology of Missouri II", 1980, by Chapman. It is 5 1/4 inches long. (Floyd Ritter Collection)

2-D This beautiful unnotched "Bell Shaped" Hoe made from Kaolin Chert was found in Madison Co., Illinois and was formerly in the Dr. Titterington collection. It is pictured in "The Cahokia Mound Group", 1938, by Dr. Titterington. It is 6 1/8 inches long. (Floyd Ritter Collection)

RAMEY KNIVES

3-A Ramey Knives are Cahokia related artifacts from the Mississippian time period. Most were made of Mill Creek Chert from Southern Illinois. They can range in size from 3 to 18 1/2 inches (Perino 1985:314). This Ramey Knife is made of pink Burlington Chert and was found in Madison Co., Illinois. It measures 6 3/4 inches long. (Ritter)

3-B This Ramey Knife is made of gray Mill Creek Chert and was found many years ago in Madison Co., Illinois. It was formerly in the Patrick collection and it measures 7 3/4 inches long. (Ritter Coll.)

3-C This Ramey Knife is made of brown Mill Creek Chert. It was found 12 years ago on Horseshoe Lake Island approximately 3 miles N.W. of Monks Mound in Madison Co., Illinois. It is 6 1/2 inches long. (Floyd Ritter Collection)

3-D This Ramey Knife is made of a beautiful red and pink chert. It was found in Madison Co., Illinois one-forth-mile north of Monks Mound. It is pictured in "The Cahokia Mound Group" by Dr. Titterington, 1938. It is 6 1/8 inches long. (Ritter)

3-E This Ramey Knife is made of Kaolin Chert and was found several years ago in a cache of four by Dr. Switzer in Madison Co., at Cahokia. (Ritter Coll.)

ADZ

4-A Adzes were wood working tools flat on one side rounded on the other. This Adz is a very good example made of Mill Creek Chert. It was found in St. Clair Co., Illinois and is 8 1/8 inches long. (Floyd Ritter Collection)

SPUDS

5-A Spud is the common name given to these rare forms of ground and polished stone artifacts. They are also known as Spatulate Celts, or Ritual Axes. The three examples pictured here are one of two main types called Cahokia Ground Stone Spuds (Pauketat 1983: 1,3). The exact purpose for which they were used is unknown. They show no use wear. This Spud was found at the Cahokia Mounds Site. It is made of brown Mill Creek Chert with a purple streak and measures 8 inches long. It is pictured in "The Cahokia Mound Group", 1938, by Dr. Titterington. (Floyd Ritter Collection)

5-B This Spud was found many years ago in St. Clair Co., Illinois. Its made of orange Kaolin Chert and is 7 inches long. It was previously in the H.M. Braum collection and pictured in "The Stone Age of North America", 1910, by Moorehead. (Ritter)

5-C This Spud was found in Madison Co., Illinois. Its made of Kaolin Chert and is 8 3/4 inches long. Its pictured in "The Archaeology of Missouri II" 1980 by Chapman and in "Cahokia Brought to Life". (Floyd Ritter Collection)

DISCOIDALS

6-A Discoidals or "Chunky Stones", as they are also called, are usually concave on both faces with rare examples having a central hole as illustrated with no. 6-C. The outer edge is always rounded allowing for a better rolling action. This type of artifact appears throughout the Mississippian period A.D. 700-1500. Some early explorers witnessed a game in which the Discoidal was rolled and two players threw their six foot long sticks, or tchung-ke as they were called, each hoping their spear would lay closest to the stone when it stopped rolling (Morse 1983:212). These Discoidals were found during the excavation of Mound 72 (1967-1971). The fourteen examples pictured here were found with six individuals who seem to have been buried as retainers to the central figure (Fowler 1973:25). (Illinois State Property)

6-B This Discoidal was found several years ago approximately three miles northwest of Monks Mound on the shoreline of Horseshoe Lake. (Floyd Ritter Collection)

6-C This Discoidal is a rare perforated example. It was found by the same bulldozer operator who found the "Bostrom Figure Pipe" (No. 7-A) (Ritter)

PIPE

7-A This classic Cahokia style Pipe, known as the "Bostrom Figure Pipe", was found several years ago approximately 8 miles northeast of Monks Mound on the bluffs by a bulldozer operator. It dates to the Middle Mississippian period (A.D. 1150-1250). Only two examples of Mississippian effigies resemble the "Bostrom Figure Pipe" in their use of dominant and subordinate human figures; both of these are "Conquering Warrior" class pipes from Spiro, Oklahoma. (Emerson 1983:262). This Pipe is made of red Bauxite. (Floyd Ritter Collection)

BIRDMAN TABLET

8-A This Sandstone Tablet, with an engraving of an eagle dancer on one side and parallel intersecting lines forming a pattern of diamonds on the other, was found during the excavation of the east lobes of Monks Mound. The eagle figure is the official logo for the Cahokia Mounds Historic Site. Other broken and incomplete Tablets are known from Cahokia but the Birdman Tablet still remains by far the best example. The exact purpose for which these Tablets were used remains a mystery. (Illinois State Property)

CORN GOD EFFIGY BOWL

9-A This fairly rare form of Mississippian Bowl combines the human face and head with the corn or maize motif. This example has several small pebbles within a hollow cavity in the head causing it to rattle when shaken. It was made from shell-tempered clay and was found several years ago approximately 3 miles northeast of Monks Mound below the bluffs. (Pete Bostrom Collection)

FLAT DISC SHELL BEADS

10-A These Flat Disc Shell Beads were found in St. Clair Co., Illinois approximately three miles southeast of Monks Mound. They were made from conch shells brought in from the Gulf of Mexico and have been found at Cahokia by the thousands. These are very good examples shown here. (Bostrom Coll.)

BONE FISH HOOKS

11-A These rare and complete Bone Fish Hooks were found several years ago at the Cahokia Mounds Site. They were probably made from deer bone. They may have been used on trot lines. (Pete Bostrom Collection)

11-B This Bone Fish Hook is a fine example. Oscar Schneider found it at Cahokia and donated it to the museum. (Illinois State Property)

BONE AWLS

12-A The Bone Awl was an important tool at Cahokia used mainly for punching holes in skins or leather for sewing or for the manufacture of baskets or matting. Deer were the major source for the bone. This Engraved Bone Awl was found by Marvin Wendler near Kunnemann Mound at Cahokia. The point is needle sharp. (Pete Bostrom Collection)

12-B This Bone Awl was found by Oscar Schneider several years ago at Cahokia. (Illinois State Property)

BONE HARPOON

13-A Bone Harpoons are rare at Cahokia. This is one of several excavated from mound 72 and is the only complete example to survive. It is serrated with two rows of 17 notches plus two barbs extending from opposite sides. This example is 3 9/16 inches long. (Illinois State Property)

ARROW POINTS

14-A There have been a great variety of Arrow Points found at Cahokia in both raw material and style. They were made from Antler, Bone and Stone, with Stone being used almost exclusively. There are several styles unique to Cahokia plus others with styles from other tribes outside the area. Antler Arrow Points are rare from Cahokia. This is one of a great many excavated from Mound 72. Unfortunately, due to the poor preservation of the material in the mound this may be the only complete example left. (Illinois State Property)

14-B This Bone Arrow Point was excavated from Kunnemann Mound at Cahokia in 1957 by Dr. Preston Holder. Only three or four complete examples of this type are known from Cahokia. (Ill. State Prop.)

14-C This Bone Arrow Point was formerly in the William Smail collection and is the more common style of Bone Arrow Point, even though only five or six complete examples of this type are known from Cahokia. This style is representative of a sharks tooth. (Pete Bostrom Collection)

14-D This Bone Arrow Point was found several years ago by Oscar Schneider. (Illinois State Property)

14-E Before much of the Cahokia Mounds Historic Site became a park and when farmers turned the soil for planting, people surface collected in the fields around the mounds. The name "Cahokia Gempoint" was coined by collectors early in this history when the first orange, red or purple Arrow Point was found made from this beautiful semitranslucent chert from Southern Illinois known as Kaolin Chert. The forty Arrow Points pictured here have been illustrated in various publications over the years and represent some of the very best that were surface collected from Cahokia in earlier times. Out of this group 39 are made of Kaolin Chert. All of the documented "Cahokia Gempoints" in private collections could fit

ARROW POINTS (cont.)

in one hand. For everyone of these "Gempoints" hundreds of rougher and cruder examples have been found. The white Triple-Notched Arrow Point with the red base has earned the name "Old Redtop" over the years and is one of the most famous. (Pete Bostrom Collection)

14-F These five unnotched, unserrated triangular Arrow Points with flared bases are known as Titterington Points. These were all found at Cahokia several years ago. The longest is 2 3/8 inches long. (Pete Bostrom Collection)

14-G These ten Double and Triple-Notched Arrow Points are part of a cache of 33 found in the 1950's by a man while digging for a septic tank in a subdivision southeast of Monks Mound. They were found when he broke open a ball of clay with his shovel and have been known as the "Clay Ball Cache" ever since. Most were lost or broken. One of the Arrow Points in this group is one of the thinnest examples ever found at Cahokia. (Pete Bostrom Collection)

14-H The approximately 1200 Arrow Points found during the excavation of Mound 72 (1967-1971), of which 78 of the very best examples are pictured here, came like a bolt from the blue. No one ever expected to find Arrow Points such as these at Cahokia or anywhere else in the area at the time. Even today they seem unreal in many ways and the majority of them can only be explained as pure art made specifically for placement in Mound 72. Many of the styles are one-of-a-kind while others are similar to known point types but are larger than any yet found at Cahokia. The long red serrated Arrow Point just below the Birdman Tablet is pictured full size and may be the best Arrow Point to come from Cahokia. (Illinois State Property)

POSTER SOURCE

THIS POSTER WAS DESIGNED, PHOTOGRAPHED AND PRINTED BY PETE BOSTROM, L.C.L., ROUTE 1 BOX 102, TROY, ILLINOIS 62294

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If you ever wanted to own a large full color picture of really beautiful and extremely rare artifacts this plastic coated durable poster may be for you. All material is authentic Cahokia artifacts. An Artifact Key at the bottom of the 24 X 39 inch poster explains all items pictured. The artifacts are owned by the State of Illinois and from the Floyd Ritter and Pete Bostrom collections.

Some items of special interest are the Birdman Tablet with the engraving of the eagle dancer used as the logo for the Cahokia Mounds Site, the three Bone Arrow Points which are the rarest type of arrowhead from Cahokia and the smaller Cahokia "Gempoints" which are famous for their color and pictured in countless publications. Many of the really incredible artifacts in the picture are the Arrow Points from Mound 72 of which 78 of the best examples are pictured. But there are many more such as the Kaolin Spuds, Notched Hoes and not least of all the Bauxite Pipe which is a rare "Conquering warrior" class Pipe. These are artifacts from famous "old time" collections such as Moorehead, Dr. Titterington and Ladassor.

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